DOCUMENT RESUME

ED 475 608 SO 034 727

AUTHOR	Shuler, Scott C.; Henderson, Jill
TITLE	A Guide to K-12 Program Development in the Arts.
INSTITUTION	Connecticut State Dept. of Education, Hartford.
PUB DATE	2002-00-00
NOTE	333p.
AVAILABLE FROM	Connecticut State Department of Education, 165 Capitol Avenue, Hartford, CT 06145. Tel: 860-713-6548; Web site: http://www.state.ct.us/ sde/.
PUB TYPE	Guides - Non-Classroom (055)
EDRS PRICE	EDRS Price MF01/PC14 Plus Postage.
DESCRIPTORS	*Academic Standards; *Art Education; Core Curriculum; Cultural Activities; Dance; Elementary Secondary Education; *Fine Arts; Models; Music; Professional Development; *Program Development; *Public Schools; *State Standards; Student Development; Student Educational Objectives; Theater Arts; Visual Arts
IDENTIFIERS	*Connecticut; Scope and Sequence

ABSTRACT

The primary purpose of this Connecticut state guide is to assist local school districts in developing quality programs in the visual and performing arts: dance, music, theater, and the visual arts. Because the guide presents goals and standards for student learning in the arts, as well as models of quality curriculum, it is also a useful resource for preservice teacher preparation and inservice professional development programs. The cornerstone of Connecticut's arts program goals is the expectation that, in each art form, students learn to perform the three artistic processes: creating new art works, performing existing art works, and responding to the art works and performances of others. The K-12 arts program envisioned in the standards is one designed to help each child find a personal path to lifelong involvement in the arts. The guide recommends goals, standards, and proven procedures for developing, implementing, and assessing local programs. It also provides illustrative examples to help those who use the guide understand and apply the principles outlined herein. Following a "How to Use This Guide" section, chapters in the guide are: (1) "Vision and Philosophy"; (2) "Core Curriculum Content"; (3) "Arts Program"; (4) "Creating Local K-12 Curriculum Guides in the Arts"; and (5) "Issues in Arts Education." Contains 13 appendices which provide additional information, such as sample curriculum philosophies, sample scope and sequence charts, and sample instructional units with assessment. (BT)

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The Arts. A Guide to K-12 Program Development in the Arts.

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Jill Henderson

Connecticut State Dept. of Education,
Hartford.

SO 034 727

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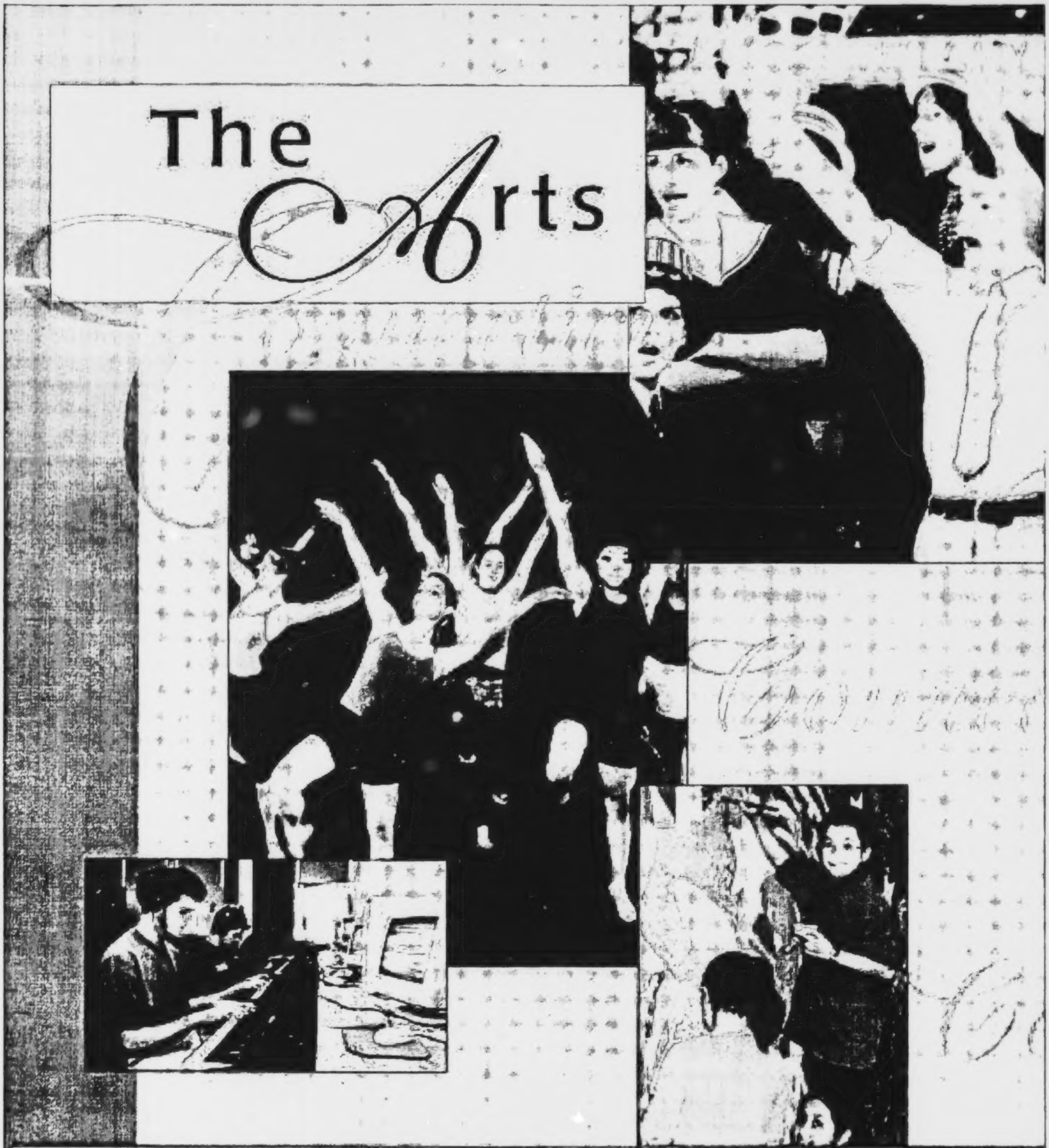
The Arts



A Guide to K-12 Program Development

State of Connecticut
State Board of Education 2002

A GUIDE TO K-12 PROGRAM DEVELOPMENT IN THE ARTS

Photos on the cover of this guide feature students at ACES Educational Center for the Arts in New Haven, the Silvermine Guild Arts Center in New Canaan and the Rectory School in Pomfret.

Inside photos feature students at the Betsy Ross Arts Middle Magnet School and ACES Educational Center for the Arts, both in New Haven.

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HOW TO USE THIS GUIDE

Local districts and teachers can use this guide in a variety of ways:

Some districts will use this guide throughout their entire arts program development process. Curriculum committee members might begin by reading Chapter 1 to establish a philosophical context. They might then move on to Chapter 4 for guidance in conducting a self-study, writing a philosophy and goals, and building objectives based on the standards and recommendations outlined in Chapters 2 and 3. They might also consult the appropriate section in Chapter 5 as they design assessment.

Other districts may wish to use the guide as a reference document, consulting individual sections when they encounter difficulty with a particular step in their curriculum development sequence. For example:

- If members of a district's arts curriculum team have generated a variety of individual ideas for their local philosophy and want to review current thinking in the field before finalizing their draft, they might read Section 2 of Chapter 1, entitled "Toward a Philosophy of Arts Education." They also may want to examine the model local philosophies presented in Appendix C.

- If the group has already developed a philosophy but finds itself struggling with the development of arts goals, the members may wish to read Chapters 2 and 4. They could then either adapt the goals presented therein; consider building their own goals on the recommended content standards for their discipline; adapt model goals from other districts that are presented in Appendix D; or use the worksheets in the back of Chapter 4 to generate their own goals.

- If the district has developed a curriculum but is evaluating whether it has provided appropriate resources, or if it is planning a new facility, its leaders might wish to refer to the components of effective programs provided in Chapter 3 and consult the outside references cited therein.

Still other districts may decide to complete a draft version of each component of their curriculum, then refer to the ideas presented in the relevant section of each chapter of this guide to check the thoroughness or quality of their work. For example, after writing a set of music objectives for Grade 8, a curriculum team might check its work against the music standards for Grade 8 outlined in Chapter 2 to see whether their draft objectives cover an appropriate range of content. The team might compare its draft content scope-and-sequence to models provided in Appendix E, or use the checklists provided in Chapter 4 to evaluate the quality of its draft philosophy, goals and objectives.

Districts that make thoughtful use of the contents and processes of this guide to develop and refine their arts education programs, and support those programs with the essential resources outlined in Chapter 3, will provide their students with the opportunity all children deserve: to make the arts an enriching and satisfying part of their lives.

PREFACE

> *The Connecticut State Board of Education believes that every student needs and deserves a high quality, comprehensive education in all of the arts, including dance, music, theatre and the visual arts. The arts play an essential role in the daily lives of citizens in our society, and are essential to the expression of human experience. An understanding of the arts, as well as the ability to participate in creating and performing the arts, are essential attributes of an educated person.* State Board of Education Position Statement on Arts Education (full text in Appendix A)

Purposes And Vision Of this Guide

The primary purpose of this guide is to assist local school districts in developing quality programs in the visual and performing arts: dance, music, theatre and the visual arts. Because the guide presents goals and standards for student learning in the arts, as well as models of quality curriculum, the document is also a useful resource for pre-service teacher preparation and in-service professional development programs.

The vision of arts education outlined in this guide is both active and thoughtful, rooted in hands-on work with the materials of the arts but always moving students toward understanding, reflecting on and making critical judgments about their own and others' art work. Students who achieve these goals will be prepared for a lifetime of involvement in and enjoyment of the arts.

The cornerstone of Connecticut's arts program goals is the expectation that, in each art form, students learn to carry out the three artistic processes: *creating* new art works, *performing* existing art works, and *responding* to the art works and performances of others. Independently carrying out these processes requires students to understand and apply the principles outlined in the standards; conversely, each standard outlines one or more steps or aspects of the artistic process. The processes, therefore, provide unifying threads that help teachers organize a sequential, standards-based program of arts instruction and assessment.

The K-12 arts program envisioned in the standards is one designed to help each child find a personal path to lifelong involvement in the arts. Students in such a program will receive a comprehensive education in all four visual and performing arts during Grades K-8, then select at least one art form to pursue in sufficient depth at the high school level so that they are empowered to maintain active involvement as an adult. Providing children with such a quality arts education will require many districts to develop a deeper and more comprehensive program of instruction in the arts than has been offered in the past, including expert instruction in the underrepresented but important areas of dance and theatre.

Overview Of This Guide

This guide recommends goals, standards and proven procedures for developing, implementing and assessing local programs. The document also provides illustrative examples to help those who use the guide understand and apply the principles outlined herein.

The overall content of the chapters and appendices are as follows:

Chapter 1: Vision and Philosophy. Chapter 1 presents Connecticut's vision for education in the visual and performing arts, and describes the general role of the arts in society and in education. The contents of this chapter provide a foundation for building a local program philosophy and for communicating the value of the arts in education to others outside the arts education community.

Chapter 2: Connecticut's Arts Goals and Standards. Chapter 2 presents Connecticut's recommended program goals and standards for student learning in the arts. The chapter is divided into five parts: a common introduction for all of the visual and performing arts, followed by a section devoted to goals and standards in each of the four arts disciplines. The goals and standards presented in this chapter also appear in *Connecticut's Common Core of Learning* (1998) and *Connecticut K-12 Curriculum Framework* (1998), documents outlining Connecticut's core curriculum that may be viewed or downloaded by accessing the curriculum area of the State Department of Education website, http://www.state.ct.us/sde

The Connecticut content and performance standards presented in this guide are adapted from the National Standards in the Arts. There are several reasons why the statewide committees of educators, artists and other citizens who developed this guide chose to use and improve upon the national standards. First and foremost, Connecticut's committee members had a great deal of direct input into the writing and refinement of the national standards, and ultimately concluded that those standards reflected the best thinking of their professions. Another compelling reason that the committee built their vision on the national standards is that doing so enables Connecticut's educators to draw on the great wealth of ideas and materials keyed to the standards - such as published collections of instructional strategies, assessment tasks and instructional materials – that have been developed by expert arts educators from across our nation. Connecticut's students deserve a quality education in the arts, and these standards provide the foundation for just such an education.

Chapter 3: Components of Effective Arts Programs. Chapter 3 describes the essential arts program resources and conditions that districts should provide to enable their students to master the standards presented in Chapter 2. Collectively, these resources are often referred to as the "opportunity to learn."

Chapter 4: Creating Local K-12 Curriculum Guides in the Arts. Chapter 4 recommends proven, step-by-step processes that local school districts can use when reviewing and revising their existing arts programs or developing new arts curriculum guides. The chapter illustrates those processes by referring to examples of quality local curriculum work located in the appendices.

Chapter 5: Issues in Arts Education. Chapter 5 explores some of the key issues districts face as they develop and implement quality arts programs, and provides suggestions and recommended references that may help resolve those issues.

Appendices. The appendices consist primarily of excerpts from exemplary standards-based arts curriculums developed by local arts curriculum teams. This section also presents Connecticut policy and legislation clarifying the central importance of arts education, Connecticut's teacher standards in art and music, and a list of the state's arts-centered and arts magnet schools.

The curriculum section of the Connecticut State Department of Education website (www.state.ct.us/sde) provides additional useful resources that users can read and download, and provides links to others. Among those resources are "trace maps" in each arts discipline, which are examples of assessable activities in Grades 2, 4, 6, 8, 10 and 12 that might help students master the standards in that discipline; and links and references to model local arts guides. Teachers and program developers also can refer to www.CTcurriculum.org for examples of model units with assessment and student work based on Connecticut's arts standards.

ACKNOWLEDGMENTS

This guide, like most important creations in the performing arts, is the result of countless hours of collaborative work by many dedicated individuals, only a small percentage of whom are recognized publicly in the program. The development of Connecticut's *Guide to K-12 Program Development in the Arts* took several years of sustained effort, from developing standards to professional development to early drafts to local piloting to model practices and curriculum. Most of the teachers, supervisors, professors, artists and others acknowledged below and on page x served on writing committees. Many other educators reviewed and piloted drafts, developed and piloted exemplary curriculum materials, and otherwise contributed their ideas and expertise.

Special thanks are extended to Jill Henderson, who coordinated the development of several components of this guide, and to several talented K-12 arts program supervisors, who guided their faculties in the development of the exceptional standards-based curriculum materials that provided the foundation for this guide, including: Richard Wells and Cynthia Rehm of Simsbury, Gail Edmonds of Middletown, Joe Juliano of Hamden, Ann Cappetta of North Haven, Annette Rhoads and Jack Zamary of Regional School District No. 15, Neil Rinaldi of South Windsor and Emil Kopcha of East Hartford. There is no more important mission than sharing the arts with children, and no greater joy than collaborating with master educators toward that goal.

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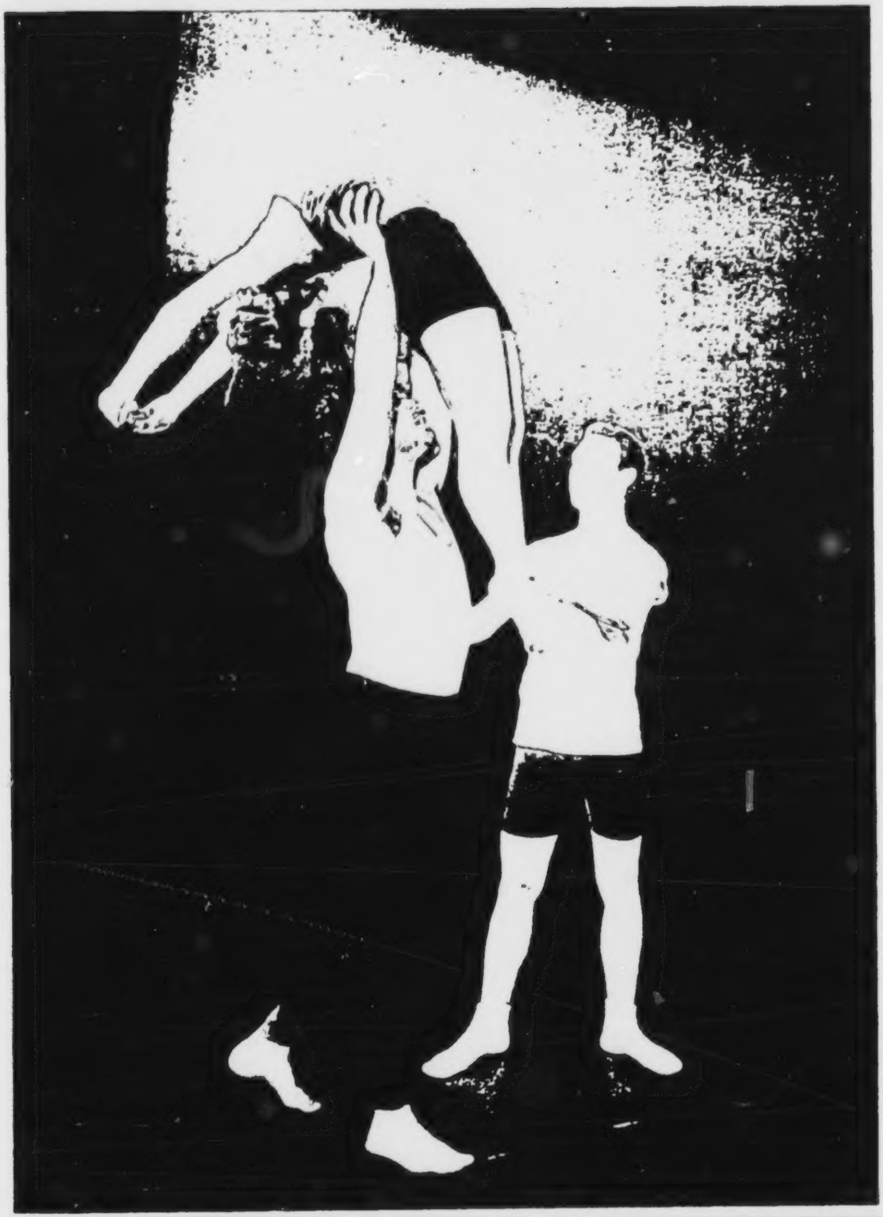
VISION AND PHILOSOPHY 1

CONNECTICUT'S VISION OF ARTS EDUCATION
Fundamental Premises
The Arts And Arts Education

TOWARD A PHILOSOPHY OF ARTS EDUCATION
The Role Of Arts In Society
The Value Of Arts In Education



CONNECTICUT'S VISION OF ARTS EDUCATION

Every individual needs and deserves a quality arts education. The arts play a crucial role in our culture, economy and daily lives. State, local and national goals for education, therefore, consistently include the arts among the core subjects in the school curriculum.■

Fundamental Premises

This guide is based on the following premises:

1. Each student has artistic ability in every art form which should be cultivated.
2. A comprehensive education in the arts – dance, music, theatre and the visual arts – is an essential part of every child's preparation for life.
3. A comprehensive arts education prepares students to create, perform and respond to all of the arts, and to achieve advanced skills and understandings which prepare them for active lifetime participation in at least one art form.
4. While education in all four of the arts shares common goals, each art form is a unique discipline, involving a distinct combination of abilities/intelligences, skills and understandings.
5. Learning an art form requires substantive and sequential study with teachers who are expert in that discipline; ideally, this learning should be reinforced by, and connected to, content taught by other teachers.

Quality arts programs require all students to become actively involved in "making" (creating and performing) all of the arts, reflecting critically upon and improving their own work, and applying what they have learned by responding with understanding to others' work. Such instruction must be provided by expert teachers under conditions that make learning possible, sometimes referred to as *opportunity to learn*. These conditions include:

- high teacher and community expectations for student learning;
- quality illustrative models that reflect those expectations, including examples of professional quality art work and performances, expert teacher modeling and instruction, and multimedia examples of quality student work;
- time to nurture students' skills and understandings in the arts, including time to remediate student problems and time to assist interested or talented students as they pursue higher levels of achievement; and
- facilities and equipment — including appropriate multimedia technology — that allow students to create, perform, respond and reflect.■

The Arts And Arts Education

For purposes of this guide, *the arts* refers to the four visual and performing arts: dance, music, theatre and the visual arts.[1] When this guide refers to an art form, arts discipline or field, it is referring to one of the visual and performing arts. The terms *art work* and *work of art* refer to created products which fall into one or more of these arts areas.

Each art form is a clearly definable discipline with its own media, techniques, history and literature (repertoire or body of works). Although the arts fulfill similar roles in society, each arts discipline requires and cultivates unique understandings and skills, and each draws on a unique combination of intelligences and talents.[2]

DANCE includes a wide variety of forms and functions in society, because people dance and view dance for very different reasons. It is a popular social activity and a prime means of expressing cultural heritage and identity. Dance can function as ritual, worship, social celebration, theatrical entertainment, and as a creative, dynamic and continually evolving art form.

As an art form, dance is unique because it uses movement as its medium of expression and needs no other instrument than the dancer's body. Just as painters use paint and musicians use sound, dancers use movement. The art of choreography involves creating dances which communicate symbolically the choreographer's ideas and feelings.

Dance education includes the study of different forms of dance in their cultural and historical contexts. Dance study should enable students to perform and respond to a range of different dance styles and techniques, from traditional folk dances to the highly evolved classical techniques of ballet and Indian or African dance, to popular contemporary forms such as jazz, disco and street dance.

The primary purpose and focus of dance in the school curriculum is the development of each student as an artist/choreographer. As students develop their own movement vocabulary and choreographic and performance skills, they should make regular reference to the work of established and recognized dance-makers from film, video and live performances, in order to find inspiration and to deepen their understanding of dance.

Children's preparation for dance begins at birth, as they are encouraged to move and to develop a sense of self in relation to the space around them. Young children need opportunities to experience rhythmic movement, such as by being rocked by a parent as songs are sung, and to engage in rhythmic movement themselves, such as by playing "patty cake" or skipping. Parents and preschool teachers should incorporate and move beyond rhythmic activities by encouraging children to engage in expressive movement, such as responding freely to music or imaginatively imitating animal motions, and by modeling such movement themselves.

During the elementary and middle school years dance should be a regular part of physical education and music classes, and should be taught as a discipline in its own right by teachers who are expert in dance and creative movement. Dance also should be incorporated into the regular classroom, for both educational and recreational purposes. At the high school level students should be offered series of elective courses that involve performing, creating and responding to different styles and types of dance.

MUSIC encompasses a broad array of organized expressive sound, both with and without words. Across the centuries and around the world, music has been produced using a wide array of media such as created instruments, including traditional acoustic and electronic sources; environmental sound sources ranging from natural objects, such as logs and rocks, to household utensils, such as spoons and washboards; and the human body, from vibrating vocal cords to stamping feet. The literature of music consists of an enormous range of repertoire from a variety of classical, folk and popular traditions, some of it preserved in notation and much of it passed down through oral tradition.

The purpose of music education is to prepare students for a lifetime of active, satisfying involvement with music in a variety of forms. Contemporary life is filled with musical encounters. Music education should empower students to create, refine and notate their own original music; read, interpret and perform music literature created by themselves and others; and respond with understanding to others' musical works and performances.

Children's capacity to respond to music begins at *least* by birth, and — according to considerable evidence — possibly in the womb. Parents and preschool teachers should sing to, move with and play music for their children. Preschool teachers should incorporate a rich variety of other musical experiences on a daily basis, such as by using music for transitions between activities.

Elementary and middle school children should receive comprehensive instruction in music by expert teachers at least twice per week as well as experience music in their regular classrooms, such as by studying the music of various cultures in social studies classes or responding to music as a writing prompt. During the upper-elementary grades interested students should have opportunities to begin participating in chorus and to begin the study of band and/or stringed instruments. (Ideally, string instruction should begin as early as kindergarten.) During middle school, if not before, all students should have opportunities to compose music using electronic technologies, and to study a harmonizing instrument such as the guitar or keyboard, as part of their required general music courses. In addition to this core musical study, they should have opportunities to participate in choral and instrumental ensembles. High schools should offer students sequential elective courses in vocal and instrumental ensemble (traditional, jazz and other ethnic forms), music composition (using electronic and other means), and harmonizing instruments (guitar, keyboard). Advanced and highly motivated students should have opportunities to elect Advanced Placement courses, such as music theory.

THEATRE is a collaborative art form which combines words, voice, movement and visual elements to express meaning. The field of theatre encompasses not only live improvised and scripted work, but also dramatic forms such as film, television and other electronic media. Due to the increasingly pervasive influence of contemporary theatrical media, theatre has enormous importance in citizens' lives. It is not possible for students to achieve media literacy without understanding and having hands-on experience with theatre. Theatre is about the examination and resolution of fundamental human issues, and is built on understanding and presenting interactions between people.

Theatre work provides a vehicle for students to reflect on important aspects of life, in the process developing their sensitivity to and deepening their understandings of others' points of view. The broad, worldwide base of theatrical literature or repertoire ranges from classical forms such as Japanese Kabuki and Shakespeare, to folk forms such as traditional puppetry, to contemporary forms such as animated cartoons and movies. Quality theatre education is similarly broad-based, extending beyond the teaching of acting to develop students' abilities in areas ranging from technical theatre to directing, and from researching the cultural and historical context of repertoire to creating their own improvised or scripted works.

Theatre is an integral part of language arts as well as the performing arts, so the foundation for theatre begins at birth as children develop personal communication skills. Parents and preschool and elementary teachers should encourage imaginative play and role-playing, both for their own sake and as important components of the learning process across the curriculum. All students should study creative writing, improvising and writing scripts; expressive public speaking, media literacy, theatrical production and interpretation; and other key communication skills as part of their basic K-12 language arts curriculum, and should deepen and apply these skills in formal theatre experiences under the guidance of expert theatre teachers. Secondary schools should incorporate theatre courses into their required language arts sequence, and also offer sequential elective courses in areas such as acting, technical theatre, script writing, animation and video/film.

The **VISUAL ARTS** include a wide array of media, tools and processes. The areas most citizens associate with the visual arts include drawing, painting, printmaking, sculpture and photography. There are, however, many other areas which fall entirely or partially within the visual arts, ranging from design areas such as architecture and the built environment, fiber and clothing to the folk arts, and from crafts to video animation.

One of the challenges to art educators as they design local curriculums is to select appropriately among the many media available, choosing those that provide the best vehicle for their students to meet local program goals and objectives by creating and responding to art. In other words, curriculum objectives should drive the choice of media, rather than vice versa. Students need breadth, through experiencing and working with a variety of media, *and* depth, through mastering at least a few media sufficiently that they are able to use them to express or communicate their ideas and feelings. Through those experiences, they also need to gain insight into the enormous body of visual work that has been created throughout the centuries, from early cave paintings to the present.

Parents, preschools and elementary schools should offer young children opportunities to experiment with and develop skills in using a variety of materials to create visual images. Children in Grades K-8 should be encouraged to use and extend their visual imaginations through creating their own art work and studying others' work, in required art classes under the guidance of expert art teachers. All teachers should encourage students to draw on the skills they develop in art classes to express their ideas in visual form, such as by illustrating whole-language books, designing figures and illustrations to enhance their social studies or science presentations, and designing and decorating their classrooms and school environment. Students should be encouraged to apply their visual understandings across the curriculum as well, such as by identifying and interpreting the wealth of visual symbols encountered in their daily lives. By the time their required art sequence ends in Grade 8, all students should be able to communicate effectively through a variety of two- and three-dimensional art media, including electronic. High schools should offer elective sequences that continue growth in those media, as well as Advanced Placement courses in areas such as studio art and art history for advanced and highly motivated students.

Students also benefit from **integrated arts experiences**, i.e., those that involve more than one art form. Each of the four arts disciplines at least occasionally occurs in combination with each of the others. Dance is usually accompanied by music, and is often inspired by a particular piece of music. Visual artists work with producers to develop costumes and scenery for works of theatre. There are various genres of musical theatre, such as opera and American Broadway musicals, that combine all four art forms. Performance art usually blends visual arts elements with theatre, and often incorporates music and dance. Likewise, video, film and animation — while most often placed within the disciplines of theatre or the visual arts — often incorporate music and dance. Some arts teachers make reference to other art forms for instructional purposes. Music teachers often use creative movement to teach or assess rhythmic concepts, or to determine whether students understand the expressive shape of a particular passage. Drama teachers may have their students refer to art work to establish the tone and setting of theatre from different cultures and historical periods. Creators of original art work in one discipline often are inspired by work in another. For example, many works of dance choreography or music composition were inspired by the visual arts or theatre. Such connections provide rich opportunities for helping students understand the connections among the four arts disciplines, both during the learning process and when presenting multi-arts work.

The various components of multi-arts work must be developed through sequential, discipline-based instruction. For example, the leads in a musical show must go through a process of voice training similar to singers performing South African folk music in a concert choir and a process of acting training similar to actors performing a Tennessee Williams play. It would be unthinkable to begin the leads' vocal training during the rehearsal for the musical, keeping stage hands and orchestra members waiting while the fledgling vocalists explore their singing voice; furthermore, it is usually easier for students to learn to sing when they do not also have to act at the same time, and vice versa. Whether teaching the arts separately or bringing them together in the creation and performance of multidisciplinary works, schools still must provide expert instruction to develop the skills and understandings of each of the diverse component disciplines.■

TOWARD A PHILOSOPHY OF ARTS EDUCATION

> In the early dawn of civilization, our first parents used sticks and stones and grunts and groans to convey feelings and ideas. The words were formed, a vocabulary took shape by written symbols, making it possible to send messages from place to place and transmit them from one generation to another.
>
> But even with the beauty and the power of the written and spoken word, our miraculous use of language was incomplete. For the most intimate, most profoundly moving universal experiences, we needed a more subtle, a more sensitive set of symbols than the written word and the spoken word.
>
> And this richer language we call the arts. And so it is that men and women have used music and dance and the visual arts to transmit most effectively the heritage of a people, and to express most profoundly their deepest human joys and sorrows and intuitions, too.[3]
>
> – Ernest Boyer, former U.S. Secretary of Education, former President of the Carnegie Foundation for the Advancement of Teaching

The Role Of The Arts In Society

The arts play a critical role in our culture, in our sense of community, in our communication, in our personal decision making and in our economy. They permeate virtually every aspect of our daily lives.

The arts are a cornerstone of our culture. In fact, the very concept of *culture* is meaningless without the arts. The cultured individual is one who understands and participates in the arts. Since the beginnings of recorded history, societies have been remembered through their arts. Much of the legacy we will leave for our grandchildren will consist of the new art work and performances we create.

> The life of the arts, far from being an interruption, a distraction in the life of a nation, is very close to the center of a nation's purpose – and is a test of the quality of a nation's civilization.[4]
>
> – President John F. Kennedy

The arts are primary links to our past and essential vehicles for understanding our present. At a time when improved transportation and communication have made cross-cultural understanding more important than ever, the arts provide us with a vehicle for understanding our global neighbors. Throughout history the arts have always provided societies with essential means of expressing and reflecting on their experiences and feelings. Every important civilization has told stories and recorded daily life through the visual arts; composed and performed music and dance for celebration and worship; created theater that tells important stories and provides metaphors for key social principles; and designed buildings, spaces and cities that reflect the lifestyles, values and aesthetics of the times.

> As the unity of the modern world becomes increasingly a technological rather than a social affair, the techniques of the arts provide the most valuable means of insight into the real direction of our own collective purposes.[5]
>
> – Marshall McLuhan, Canadian communications theorist

The arts play a key role in developing and maintaining a sense of community, bringing and holding societies together through shared cultural experiences. From the community orchestra to the quilting bee, from the church choir to the square dance, and from Woodstock to urban Puerto Rican festivals, America's citizens have always come together through the arts. Now, as longer work days and passive, isolated forms of recreation, such as watching television, undermine the social traditions of American communities, arts participation and performances provide constructive opportunities for people to work and play together.

> The era of prose, of written language, as the primary means of communication has ended. We're in the era of images, sound and movement – the domains of the arts.[6]
>
> – Arnold Packer, U.S. Department of Labor

Humans are distinguished from other animals not just by their capacity for language, but by their capacity to synthesize, summarize and symbolize ideas in a *variety* of forms or media. Language always will play an important role in human communication, but language is only one of the essential ways in which communication occurs. The United States, indeed the world, is rapidly becoming a multimedia society. This fact has profound implications for traditional educational priorities. The arts must be taught not just for their aesthetic value, but for their importance as critical forms of communication.

For tens of thousands of years, from the earliest cave paintings, the arts have been important means of communication; one of the most exceptional features of the modern era of telecommunications, television and video is that the arts are now becoming the *dominant* means of communication. Corporations talk of building an "image;" political parties spend millions to develop the film that will present their presidential candidate at the national convention; consultants advise public speakers that 90 percent of the message they convey will be visual, rather than verbal; signs posted in public places and buttons in automobiles are labeled using internationally understood symbols rather than words; advertisers craft powerful commercial messages that involve little text or, in some cases, no words at all. As Marshall McLuhan wrote, "the medium is the message" – and the arts are the media.

Arts experiences and aesthetic decisions are a pervasive part of daily life. Many experiences are overtly artistic, such as listening to music on the radio or enjoying the architecture of a building. An even greater number of experiences are less overtly artistic but, nevertheless, involve making aesthetic choices, such as when selecting clothing or decorating a home.

> There is no business in the United States that is not, in some way, dependent on the arts.[7]
>
> – Carol Sterling, quoted in *Education Week*

The arts play a critical role in the economic and social well-being of our local communities, our state and of American society as a whole:

> The arts have a positive impact not only on a community's quality of life, but also on the entire social and business fabric. Arts districts attract business investment, reverse urban decay, revitalize struggling neighborhoods and draw tourists. Attendance at arts events generates related commerce for hotels, restaurants, parking garages, galleries and more. Arts organizations themselves are responsible businesses, employers and consumers.[8]
>
> – Carol Sterling, quoted in *Education Week*

The arts have an enormous influence on our economy, an influence that is increasing dramatically as *communications* and *multimedia* become essential vehicles for success. Recognizing and protecting intellectual property and copyrights have become key economic issues in relations between the United States and other nations. For example, the European Community insisted on protection from American media for its domestic film and broadcast industry during negotiations for the General Agreement on Tariffs and Trade (GATT),[9] and Canada held up the North American Free Trade Agreement (NAFTA) until similar issues were resolved.

By 1995 the arts had become a $314 billion dollar industry in the United States, or about six percent of America's gross national product, a total nearly equal to that of the construction industry. Arts and entertainment had become our nation's second strongest net export area, after aerospace products. The arts have a similarly strong economic impact in Connecticut, which relies on the strengths of its many artists and cultural institutions to draw residents, businesses and tourists to the state.

The Value Of The Arts In Education

Because the arts fulfill a fundamental role in society and in the development of children, they also play an essential part in education. The inclusion of the arts in the school curriculum is vital if schools are to produce well-rounded students who are prepared for the 21st century. There are many important ways in which the arts contribute to a student's education.

A quality arts education:

1. provides essential ways to understand and express life experiences;
2. develops deep understanding of past and present cultures/peoples;
3. prepares students for active participation in creating the culture of the present and future;
4. develops imagination;
5. enables students to make informed aesthetic choices;
6. helps develop the full range of students' abilities;
7. prepares students for enjoyable recreation and leisure time;
8. prepares students for success in a wide variety of careers;
9. provides a creative, motivating vehicle for mastering technology, including multimedia;
10. develops self-discipline and focus;
11. develops the capacity to refine work, aspiring to high quality standards;
12. fosters creativity and independence;
13. develops the ability to solve complex, often ambiguous, problems;
14. creates a positive, inclusive school atmosphere;
15. develops teamwork;
16. enhances self-esteem; and
17. increases learning in other subjects.

The following section elaborates on the contributions of studying the arts that are listed on page 6.

A quality arts education (1) *provides essential ways to understand and express life experiences.*

> The arts – creative writing, dance, music, theatre/film and visual arts – serve as ways that we react to, record and share our impressions of the world.... We need every possible way to represent, interpret and convey our world for a very simple but powerful reason: No one of these ways offers a full picture. Individually, mathematics, science and history convey only part of the reality of the world. Nor do the arts alone suffice. A multiplicity of symbol systems are required to provide a more complete picture and a more comprehensive education.[10]
>
> – Charles Fowler

The arts provide students with essential ways of knowing and describing their world. Students learn by taking in information through their senses. Art work cultivates the direct experience of the senses.

Experiences of all kinds can be filtered through the art-making process, as students "make sense" and new form out of the raw material of experience. Arts study develops habits of sensory awareness and sharpens perception, thereby enhancing students' capacity for learning. By helping students understand and manipulate different sensory modes – aural, kinesthetic, visual, verbal – arts education helps students find different ways of understanding their world.

> Only those who understand the how's and why's of visual language are able to construct, control and develop a visual environment that communicates meaningfully a society's value. [Education in art is] something we can no longer live without if we want the next generation to be able to control their own destiny.[11]
>
> – Howard Risatti

The arts are powerful modes of communication. For all students, the arts provide important ways of conveying thoughts; for many students the arts provide the *best* ways of expressing their ideas, in ways that are far removed from traditional academic learning methods. Artists examine experience deeply, looking for the essential qualities of that experience, and crystallize that experience in their art work. A familiar example of this may be found in the single-frame cartoon in which one visual image and perhaps an accompanying caption encapsulates a complex political situation or provides humorous commentary on life experience. By learning to create and perform art work, students develop habits of deep examination and powerful modes of expressing what they see, hear and feel about the world. The expression "a picture is worth a thousand words" describes this capacity of the arts to express through artistic media what would be difficult, or even impossible, to express through language. The arts exist to express that which would be otherwise inexpressible.[12]

Schools must help students develop literacy in all of the media to which they are exposed in their daily lives, so that they can not only interpret and critically evaluate what they experience through media, but also express themselves through these media.

A quality arts education (2) *develops deep understanding of past and present cultures/peoples.*

> Great nations write their autobiographies in three manuscripts: the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others.[13]
>
> – John Ruskin

The arts are now, and have always been, an integral part of culture that permeates every aspect of life, from recreation to worship. Today, even as we create our own contemporary forms of artistic expression, we are able to use historical art forms as keys to comprehending how past groups perceived themselves. The arts are a primary source of reflection on what our ancestors believed and how they lived and survived.

The arts provide every ensuing generation with a connection to the past and to other cultures. The arts can personalize students' connections with history and cultures by making them active participants in, and interpreters of, other times and societies. This personalization is an essential component for fully developing students' understanding of cultural and historical context. Students' identification with their own nation and culture is also enhanced through participation in our dance, music, theatre and visual arts heritage.

The arts also provide a common form of communication for peoples who do not speak the same language or hold the same political beliefs. The United States provides a vast resource of culturally diverse arts experiences which can be used to help us understand ourselves and others. The extent to which we educate our citizens to a heightened awareness of how different peoples think and act will influence whether our nation continues to play a leadership role in the world of the 21st century.

A quality arts education ***(3) prepares students for active participation in creating the culture of the past and present.***

By understanding the art works of the past and present, students can enjoy and be enriched by their culture. Interacting with the arts as an audience member is an important form of recreation. Whether listening to music, watching television or looking at buildings out an office window, the typical citizen spends hours listening to and viewing the arts.

Passive response to culture is not, however, an adequate goal for educated citizens, because culture is not and should not be static. There was a time in the past when, in order to be surrounded by art, people had to create or perform their own. For example, prior to the development of the portable radio an individual who wanted to take a walk accompanied by music had to sing or play an instrument. The invention of technologies for recording and reproducing the arts (photograph, phonograph, film) have weakened the motivation for such spontaneous art making. Although there are many benefits from increased access to digital images and sounds afforded by modern technology, there is a risk that citizens will settle for becoming passive recipients of the arts rather than actively participating in their creation and performance.

Schools must prepare every student to contribute actively to contemporary culture as a doer — a creator or performer — of one or more art forms. Regardless of whether involved for profit or recreation, each child must learn to play some active role, such as by acting in a community theatre guild, performing in a community band or chorus, dancing recreationally or painting for personal satisfaction. Only then will America's culture pass on a dynamic legacy of expanded and improved civilization to future generations.

A quality arts education ***(4) develops imagination.***

> Imagination is more important than knowledge.[14]
>
> — Albert Einstein, scientist

The arts cultivate imagination, which is the capacity for forming mental images. Thinking - sometimes referred to as *cognition* - takes place in many forms, only one of which is verbal. Imagination in a variety of modes, such as those used by the different art forms is, therefore, an essential part not only of the artistic process, but of the basic thinking process.

> The best way to ensure meaningless verbal learning in a school is to make sure that youngsters have no image with which to relate the terms that they are learning; images populate our conceptual life.[15]
>
> — Elliot W. Eisner

Imagination is essential for understanding in a variety of situations, such as when reading or listening. For example, successful reading requires imagination, because to understand the reader must create mental images of the characters and events described in the text. Similarly, students must create mental images to solve mathematical problems, such as when calculating the surface area of a geometric shape.

> Pyramids, cathedrals and rockets exist not because of geometry, theories of structures or thermodynamics, but because they were first a picture — literally a vision — in the minds of those who built them.[16]
>
> — Eugene Ferguson, historian

Students also need imagination to improve their world. Imagination is necessary to envision new possibilities. The visionary leader is one who imagines possibilities that do not exist and helps others to work toward those possibilities. Developing such visions of a better future and helping others to share in those visions will be essential to create a successful 21st century.

Study of the arts develops students' imaginations. Artists envision possibilities that do not exist and present them to others through a variety of media. By developing and nurturing the imagination, arts education helps students become better learners and prepares them to participate in fashioning a better future.

A quality arts education ***(5) enables students to make informed aesthetic choices.***

Aesthetics, the philosophy of art, is, in simplest terms, the study of what is beautiful; in a broader sense, it prepares students to recognize and value quality. In terms of arts education, aesthetics deals with important questions as general as "what is art?" and as specific as "in this song, what is the relationship between the music and the text?"

> Aesthetics is an essential element of thinking skills programs. ... Aesthetics, as used here, means sensitivity to the artistic features of the environment and the qualities of experience that evoke feelings in individuals. Such feelings include enjoyment, exhilaration, awe and satisfaction. Thus, aesthetics is the sensitive beginning of rational thought, which leads to enlightenment about the complexities of our

> environment. It may be that from within the aesthetic realm the skills of observing, investigating and questioning germinate. ... With the addition of aesthetics, cognition shifts from a mere passive comprehension to a tenacious quest.[17]
>
> – Arthur Costa, educator and author

As human beings, students need art in their lives, the kind of quality art that outlives fads and transcends commercial sales pitches. As citizens in a global society, students need to understand and accept the validity of cultural preferences and values that vary from their own.

It is also important for students to find the aesthetic in their environments. The "eye" of the artist finds interest, meaning and often beauty in naturally occurring scenes and situations. Art making often is motivated by the desire to crystallize such experiences. The artistically educated student is able to apply the artist's aesthetic perspective to daily life experiences, thereby making these experiences more interesting and enjoyable.

> The best defense against unfiltered and unfettered media is not an official censor or a cable company gatekeeper who decides what can or can't be broadcast. The best defense is, rather, an active, critical attitude on the part of viewers.[18]
>
> – Brian Stonehill, Director of Media Studies, Pomona College (Claremont, California)

As consumers, students must be prepared to make choices that enrich their lives — whether in choosing television programming, acquiring recordings for their personal libraries, or purchasing furnishings for their living rooms — based on decisions about quality. They must also resist deceptive or misleading messages, which often are delivered in non-text artistic media. A quality arts education provides students with the understandings necessary to make informed choices, by helping them become informed responders to — i.e., critical interpreters and evaluators of — various electronic and other media.

For example, students and other members of American society watch a great deal of television, a medium which usually combines elements of theatre and the visual arts, and often incorporates elements of music and dance. Regardless of whether one believes that it would be desirable to decrease the total amount of time spent watching television or whether one believes that the quality of programming should be improved, the means of achieving either goal must include an education in the arts that helps students become informed critics of what they see and hear. Only then will consumers be prepared to recognize and reject the tasteless and the mediocre and insist on quality.

A quality arts education *(6) helps develop the full range of students' abilities.*

> [Schools should] allow students to explore their aptitudes, interests and special talents.[19]
>
> — *Agenda for Excellence at the Middle Level*, National Association of Secondary School Principals

All students possess some talent or ability in each of the arts which should be cultivated so that it can enrich their lives. Developing students' artistic abilities makes them happier and more self-confident; using those abilities to help them learn can make them more successful in all subjects. Howard Gardner has identified some of these talents as distinct intelligences, important to leading a successful life.[20] Research by Edwin Gordon and others suggests that artistic ability, if not nurtured early in life, may atrophy or even decline.[21] This fact accentuates the need for an early beginning to every student's arts education and regular learning opportunities throughout the early grades.

Education in the four art forms exposes students to a broad range of media and processes which accommodate their varied learning styles, and provides students with avenues to develop a variety of personal abilities and intelligences. By providing students with opportunities to develop and display their artistic abilities, teachers empower students to create and express ideas important to all subject areas and to develop a sense of ownership and pride in their work.

A quality arts education *(7) prepares students for enjoyable recreation and leisure time.*

> The real challenge to our society is not to enable everyone to make a living. We already have the wherewithal to do that. The real challenge is to help them make their lives meaningful. Fulfillment comes out of deeper things than food, clothing and shelter — clearly the arts are among those things.[22]
>
> – David Carson, President and Chief Executive Officer, People's Bank

Education should help students not only to make a living, but also to make life *worth* living. Because students spend a majority of their time outside school and adults spend a majority of their lives outside the workplace, they have many hours available to enjoy the arts.

Although it is never too late to learn about the arts or to participate in a particular art form, the individual who enters adulthood with a well-rounded arts education is able to use this foundation as a basis for a lifelong personal involvement in the arts, which enriches and enhances the quality of life in many different ways.

> The future will belong not only to the educated man, but to the man who is educated to use his leisure wisely.[23]
>
> – C. K. Brightbill

The arts provide students with important opportunities to enrich their recreation and leisure. Millions of people each year attend arts events and purchase arts products. More people attend arts events than athletic events, by a wide margin.[24] Students who are educated in the arts develop the capacity to understand, appreciate and enjoy art works and performances which are more profound, more complex, more diverse and, therefore, potentially more rewarding than students who lack such an education. A quality arts education motivates students to seek opportunities to respond to live and recorded art which can expand and enrich their lives. In fact, participation in arts education is the strongest predictor of future involvement in the arts.[25]

> Several studies that consider the effect of art on the quality of experience… show that a person will report significantly higher levels of happiness, self-esteem and other positive responses when actively engaged in art or music, as compared with other activities[26]… In other words, the claim seems well established that aesthetic experiences stand out from the rest of life by being more positive.[27]
>
> — Mihaly Csikszentmihalyi, Professor of Psychology, University of Chicago

An arts education also prepares students to participate actively in creating new art work and performing art works created by others. Many individuals play instruments or paint for their own satisfaction. There are also numerous opportunities for amateur artists to share their art work with others in forums such as community theatres, church choirs, dance clubs and craft fairs. Most students' achievement and, therefore, their ability to take pride in their art work depends largely on the growth they achieve through arts education in schools.

A quality arts education *(8) prepares students for success in a wide variety of careers.*

> Arts education aids students in skills needed in the workplace: flexibility, the ability to solve problems and communicate; the ability to learn new skills, to be creative and innovative, and to strive for excellence.[28]
>
> – Joseph M. Cahalan, Director of Corporate Communications and Public Relations, Xerox Corporation

The Education Commission on the States concluded that one-third of all children in today's classrooms will eventually work in an arts-related job at some point during their careers.[29] The skills and understandings conveyed by studying the arts are preparation not only for careers as artists, but for virtually every job or profession. Many arts skills are essential to success in non-arts fields. For example, the ability to prepare compelling ways of presenting ideas through visual and sound images is essential for fields such as marketing and publishing. Arts education develops students' multimedia literacy, a basic skill for economic success.

Arnold Packer, former director of the Secretary's Commission on Achieving Necessary Skills (SCANS) at the U.S. Department of Labor and author of the influential report *What Work Requires of Schools: A SCANS Report for America 2000*, points out that arts education develops the broad skills necessary for tomorrow's economy. The SCANS Report calls for students to develop "a three-part foundation of intellectual and personal qualities":

- **basic skills:** reading, writing, mathematics (arithmetical computation and mathematical reason), listening and speaking;
- **thinking skills:** creative thinking, making decisions, solving problems, seeing things in the mind's eye, knowing how to learn and reason; and
- **personal qualities:** individual responsibility as well as self-esteem, sociability, self-management and integrity.[30]

Packer points out that the arts provide students with ideal opportunities to learn most of the above skills and qualities. For example, they learn to manage time and resources and to strive for high standards of excellence while completing artistic projects and preparing productions. Experienced performing artists participate well as team members, taking individual responsibility while working effectively with diversity. As students study the arts they learn how to organize, evaluate and interpret information. They become adept at making decisions concerning materials and techniques. They learn to analyze specific tasks and solve problems individually and in groups. They cultivate their ability to think creatively, imagine possibilities and evaluate their own work.

In fact, Packer places the arts' capacity to foster divergent thinking at the very heart of improving the world of business:

> Firms at the forefront of change are 're-engineering' their corporations. 'At the heart of business re-engineering lies the notion of discontinuous thinking – identifying and abandoning the outdated rules and fundamental assumptions...'[31] 'This sounds like the definition of art, which forever changes its audiences' perceptions of reality. Re-engineering requires 'artful work.'
>
> Employers who exert influence on their states' and communities' school boards should realize that the arts are the best places in the curriculum to learn divergent thinking. It is, therefore, in the employers' interest to have arts education strengthened in the curriculum and to assure access for all students. Employers must insist that the arts are given the same weight as physics or trigonometry. They must tell the school boards that their employees are as likely to use the skills they learn in dance, music, theatre and the visual arts as they are to call upon their knowledge of Newtonian physics or mathematics.[32]

Studying the arts is not just desirable, but essential, to prepare students for the 21st century workplace. It is little wonder, therefore, that colleges and universities place a premium on excellence in arts education when selecting students for admission. For example, admissions officers at Harvard, Yale and over 70 percent of the nation's other major universities have stated that high school credit and achievement in the arts are significant considerations for admission to their institutions. In fact, an increasing number of individual universities and state university systems are *requiring* high school credits in the arts for admission.[33]

A quality arts education *(9) provides a creative, motivating vehicle for mastering technology, including multimedia.*

> [Effective schools] integrate technology into the regular curriculum rather than teach specific courses about specific pieces of equipment.[34]

– *Agenda for Excellence at the Middle Level,*
National Association of Secondary School Principals

Technology is not an end in itself, but rather a tool to be used to achieve curricular goals. The most effective way to learn technology is by using it to complete educational projects in various disciplines that students find interesting. As discussed further in Chapter 3, technology plays an important role in every aspect of arts programs. Schools can and should teach students the use of technology, including computers, through arts courses.

> If you ask an auditorium filled with computer science students how many of them play a musical instrument, or how many consider themselves to have a serious interest in music, most hands shoot up. The traditional kinship between mathematics and music is manifested strikingly in contemporary computer science and within the hacker community. The media lab attracts some of the best computer science students because of its music.[35]

– Nicholas Negroponte, Professor of Media
Technology at M.I.T., in his book, *Being Digital*

Communication increasingly occurs in forms combining text, sound and/or visual images. Such forms are commonly referred to as *multimedia*. The arts are the media that distinguish multimedia from traditional text communication.

Arts courses provide a highly effective vehicle for students to master the use of technologies, including multimedia, because they ask students to use technology for the highly motivating purpose of self-expression. Hence, students who learn to use technology to create art works achieve three important goals: mastering arts content, becoming technologically literate and learning to communicate effectively.

A quality arts education *(10) develops self-discipline and focus, (11) develops the capacity to refine work, aspiring to high quality standards, (12) fosters creativity and independence* and *(13) develops the ability to solve complex, often ambiguous, problems.*

> The arts are not so much a result of inspiration and innate talent as they are a person's capacities for creative thinking

> and imagining, problem solving, critical judgment and a host of other mental processes. The arts represent forms of cognition every bit as potent as the verbal and logical/mathematical forms of cognition that have been the traditional focus of public education.[36]
>
> – Eric Oddleifson

Studying the arts serves a much broader purpose than learning to paint a picture or play a musical instrument. Each art form is a unique language and symbol system that requires substantive and sequential learning, and comprehensive study of the four art forms develops "literacies" in a wide array of symbol systems.

Learning in the arts is real, tangible and powerful. Students in arts classes are often in a self-directed mode, motivated to exhibit focus and self-discipline by the opportunity to create and refine their own personally meaningful work. In arts classes students are both "doers" and "observers," creating and evaluating as part of the same process. Arts education fosters conceptual learning through "hands-on" experiences and provides an enjoyable way of promoting reasoning and organizational and analytical skills. As students make their own art — transforming their own concepts, ideas and feelings into symbolic form — they engage in unique and challenging kinds of independent creative thinking and problem solving.[37]

> Students have a good idea of what parts of their schooling are of high quality. ... Most of them see quality in athletics, music and drama.[38]
>
> – William Glasser,
> Educational Researcher

Glasser's study of where students experience high standards of excellence, based on interviews with high school graduates, pointed strongly to the arts. That conclusion is no surprise to anyone who has received a first-rate arts education. Quality expectations in arts classes are very high: in most classrooms, a 90 percent correct performance is graded "excellent"; on stage, a 90 percent correct performance is a disaster. In fact, a quality music or other arts performance is based on a level of achievement that exceeds 99 percent accuracy, and goes far beyond simple "correctness" by demanding a high degree of both individual interpretation and exceptional teamwork. It is little wonder that students who study the arts learn to set high personal standards and achieve excellence in other areas of study.

> In art, the genuine creator is not just a gifted being, but a man who has succeeded in arranging, for their appointed end, a complex of activities, of which the work of art is the outcome.[39]
>
> – Henri Matisse, painter

Artistic problem solving is a divergent and open-ended process which, therefore, parallels the process necessary to make most important life decisions. Artistic problems can be solved through an infinite variety of personal and cultural strategies; there is no one "right" answer. Like most important life decisions, decision making in the arts does not rely on fixed rules, but rather on choices between various alternatives which each have advantages and drawbacks.

Students doing art work learn to value flashes of insight as legitimate sources of knowledge, as important as more linear, sequential ways of thinking and learning. The arts, therefore, build bridges between the coldly logical and the intuitive feeling, the obvious and the ambiguous.

A quality arts education *(14) creates positive, inclusive school atmosphere, (15) develops teamwork* and *(16) enhances self-esteem.*

> The investment in a fine arts curriculum is repaid many times over by the quality of life it fosters in the community and by the growth it encourages in our most valuable asset: our children.[40]
>
> – William E. LaMothe, Chairman and CEO,
> Kellogg Company

Successful schools are strong communities; quality arts programs help schools become stronger communities. Exhibitions, concerts, plays, musicals and dance productions are social occasions where friends, neighbors and relatives come to share in the success of students. By pulling communities together to share and celebrate student achievement, collaborative artistic events make an important contribution not only to the well-being of each individual student participant, but also to the school.

> [An important goal of schools is to develop] positive self-image...based on the fact that the youth will at least be very good at something.[41]
>
> *– Turning Points:*
> *Preparing Youth for the 21st Century*

Glasser's research verified that arts classes provide students with a niche in the school, where they have a feeling of belonging and with which they make a personal connection.[42] Performing arts classes foster a kind of teamwork that tends to be less competitive and more inclusive than in athletics. Artistic performances are developed through intensive teamwork between teachers and students, a process that results in a unique camaraderie.

Many students find their main area of success and, therefore, their primary source of positive feelings about themselves and about school, in arts classes.[43] While arts experiences are essential for all students, they are, therefore, particularly important for those who are at risk. In fact, at-risk students are more successful in schools that offer quality arts opportunities.[44] Research also suggests that arts classes can help schools retain students who might otherwise drop out of school.[45]

A quality arts education (17) *increases learning in other subjects.*

> Childhood avocations like art and music, which are intentionally or unintentionally discouraged by parental and social forces, or else viewed solely as a relief valve to the pressures of scholastic success, could shape the lens through which children see and explore entire bodies of knowledge hitherto presented in one way. I did not like history in school, but I can date almost anything from milestones in art and architecture, versus politics and wars. My son inherited my dyslexia but nevertheless can read wind-surfing and ski magazines avidly, from cover to cover. For some people, music may be the way to study math, learn physics and understand anthropology.[46]
>
> – Nicholas Negroponte, Professor of Media Technology at M.I.T., in his book *Being Digital*

There is considerable evidence that students who study the arts, and schools that incorporate a rich component of arts study, perform better in other areas of the curriculum.[47] For example, The College Board reports that students who elect arts courses are more successful on standardized tests, such as the Scholastic Assessment Test (SAT), than those who do not.[48] Students who are excused from class to take instrumental music lessons perform as well on academic achievement tests as, or better than, students who remain in class.[49] Magnet schools that emphasize the arts often demonstrate higher over-all academic achievement than other magnet and regular schools.[50] There is also a strong correlation between arts study and high school grades: students who elect more arts courses in high school tend to earn higher grades in their non-arts classes.[51] Such higher performance is consistent for arts students in all socioeconomic groups, including low-income students.[52] Perhaps students who are already motivated and engaged in school tend to be involved in the arts; but research increasingly suggests that arts study causes students to become more motivated and engaged in school.

> Milwaukee, Wisconsin was a pioneer in the use of arts-intensive curricula in general education to create better schools. ... They launched Elm Creative Arts Elementary School in 1977. Though time spent in other classes was reduced to make equal time for arts instruction, student performance on the Iowa Basic Skills improved. ... Parents [lobbied] the board... in support of a second arts-based elementary school to reduce the long waiting list that had developed from the success of the first. They got it.
>
> The success of the elementary schools led to development of an arts-based middle school and then high school. Josephine Koebert, principal of Roosevelt Middle School in Milwaukee, explains, 'When I came here, I threw out the remedial courses, put in arts classes, and we went from the worst middle school academically to one of the best in a single year.' The percentage of students achieving competency in reading increased from 30% to 80% and in math from 10% to 60%. The attendance rate is 92% and the suspension rate dropped from 50% to lower than 10%.[53]
>
> – U.S. Department of Education

There are varied theories about the reasons for this relationship between arts study and general achievement. The arts certainly provide multisensory, multi-intelligence ways of delivering instruction in other subjects, so their inclusion in interdisciplinary study can be very powerful. However, it seems that studying the arts purely for their own sake, in a disciplinary way, also yields positive effects on general learning.

> In 1984, Charleston, South Carolina's District 10 school board, inspired by Elm Elementary in Milwaukee, converted a vacant elementary school building into a magnet school for the arts – the Ashley River School. While students must apply for admission, admission is on a first-come, first-served basis; there is no testing, auditioning or previous knowledge of the arts required. ... Students study

> [the arts] for an hour a day without lengthening the school day. …
>
> The school has 475 students in grades K-5; one-third have learning disabilities, and the school is located in one of the city's poorest areas. But Ashley River has risen to the second highest academic rating in the city and county, trailing only a magnet high school for the academically gifted.[54]
>
> – U.S. Department of Education

To explain the relationship between arts learning and success in other subjects, some point to studies – such as those already cited – which focus on the degree to which the study of the arts develops self-discipline, teamwork and other general qualities. Some suggest that the arts make school a more enjoyable place to be, thereby motivating students to achieve. Others, such as Elliot Eisner, point out that the arts cultivate the imagination and the senses, both of which play an essential role in learning and thinking.[55] Still others point to studies suggesting that arts experiences enhance brain development.[56] Perhaps arts students become more effective learners due to a combination of these and other factors. Regardless, it is clear that schools seeking to encourage quality student achievement should develop quality arts programs.

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CORE CURRICULUM CONTENT 2

Purposes And Format Of Chapter 2
Relationship Between Program Goals And Standards
The Arts Program Goals
Explanation, Illustration Of Arts Program Goals
The Three Artistic Processes
Steps In The Three Artistic Process
Purpose Of Arts Standards
Structure Of Connecticut Arts Standards
How Connecticut Standards Were Developed

SECTION 2D – DANCE
SECTION 2M – MUSIC
SECTION 2T – THEATRE
SECTION 2V – VISUAL ARTS

Purposes And Format Of Chapter 2

This chapter has been written with two purposes in mind.

- Members of the district arts curriculum committee can use the content of this chapter as the foundation for building local curriculum goals and objectives.
- Administrators, school board members, parents and teachers can read this chapter in order to understand and evaluate the content of the local arts curriculum.

Chapter 2 actually consists of a common introduction, followed by a discipline-specific section for each of the four arts disciplines. Most readers will want to read the common introduction and then move on to the section that addresses the arts discipline for which they are developing curriculum. The discipline-specific sections are labeled as follows:

- 2-D, Dance;
- 2-M, Music;
- 2-T, Theatre; and
- 2-V, Visual Arts.

The common introduction includes Connecticut's Program Goals for Arts Education and an introduction to Connecticut's Student Standards for Arts Education. Each of the four discipline-specific sections includes the following:

- explanations and illustrations of the program goals as they apply to the discipline;
- content and performance standards for the discipline, organized by content standard, showing articulation across grade levels; and
- a glossary of terms used in the goals and content and performance standards.▪

Relationship Between Program Goals And Standards

Connecticut's program goals and standards for arts education provide teachers and curriculum writers with a unified conceptual framework for planning, implementing and assessing student learning.

- ***Goals*** are general statements that provide direction for the entire arts education program, from kindergarten (or preschool) through Grade 12. Because they span the entire schooling process, goals sometimes are referred to as *overarching statements*. Connecticut's ***arts program goals*** are the broad conceptual structure around which quality K-12 arts curriculum and instruction are organized. They are rooted in the vision and philosophy for arts education which is articulated in Chapter 1, and are applied in all four visual and performing arts disciplines. Students who achieve these goals will be prepared to experience the arts more fully in school, the community and into adult life.

- Connecticut's ***arts standards*** describe more specifically what students should know and be able to do in each art form by the end of Grades 4, 8 and 12. The content and performance standards provide curriculum writers and teachers with guidance regarding the skills and understandings students need in order to create, perform and respond to the arts, and to engage in interdisciplinary work.

The three artistic processes outlined in the program goals provide a model for organizing a sequential program of instruction and assessment based on the standards. Many of the standards describe steps in the artistic processes. Hence, when students demonstrate their ability to carry out the artistic processes effectively, they also demonstrate mastery of the standards. The processes are, in a sense, the "strings" on which the "pearls" of the standards can be strung: the processes not only clarify the relationship between the standards, but also a sense of the sequence in which the standards are exhibited when students (and adults) engage in artistic activity.▪

THE ARTS

By the end of Grade 12, students will create, perform and respond with understanding to all of the arts, including dance, music, theatre and the visual arts; develop in-depth skills in at least one art form; appreciate the importance of the arts in expressing human experience; and be prepared to apply their arts skills and understandings throughout their lifetime.

PROGRAM GOALS

As a result of education in Grades K-12, students will:

1. create (imagine, experiment, plan, make, evaluate, refine and present/exhibit) art works that express concepts, ideas and feelings in each art form;
2. perform (select, analyze, interpret, rehearse, evaluate, refine and present) diverse art works in each art form;
3. respond (select, experience, describe, analyze, interpret and evaluate) with understanding to diverse art works and performances in each art form;
4. understand and use the materials, techniques, forms (structures, styles, genres), language, notation (written symbol system) and literature/repertoire of each art form;
5. understand the importance of the arts in expressing and illuminating human experiences, beliefs and values;
6. identify representative works and recognize the characteristics of art, music, theatre and dance from different historical periods and cultures;
7. develop sufficient mastery of at least one art form to continue lifelong involvement in that art form not only as responders (audience members), but also as creators or performers;
8. develop sufficient mastery of at least one art form to be able to pursue further study, if they choose, in preparation for a career;
9. seek arts experiences and participate in the artistic life of the school and community; and
10. understand the connections among the arts, other disciplines and daily life.▪

Explanation, Illustration Of Arts Program Goals

This chapter provides detailed explanation of Connecticut's arts program goals. Examples of how the goals apply to each arts discipline are provided in the subject-specific sections.

When students study the arts, they are involved in carrying out creative, descriptive and analytical processes which not only result in artistic products (performances and art works) but also introduce students to a rich variety of cultural forms. There are three basic artistic processes common to the performing arts: *creating*, *performing* and *responding*. Because the visual arts are not performing arts, they entail two artistic processes: *creating* and *responding*.

GOAL 1: As a result of education in Grades K-12, students will *create (imagine, experiment, plan, make, evaluate, refine and present/exhibit) artworks that express concepts, ideas and feelings in each art form.*

Creating refers to generating original art. When creating, students express their unique and personal ideas, feelings and responses in artistic forms such as visual images, original written or improvised dramatic works, and compositions or improvisations of music or dance. Creating can be either individual, as when an artist paints a painting, or collaborative, as when a composer and librettist work together to create a musical score.

GOAL 2: As a result of education in Grades K-12, students will *perform (select, analyze, interpret, rehearse, evaluate, refine and present) diverse art works in each art form.*

Performing is the process of preparing and performing an existing work of dance, music or theatre. Developing a performance calls upon students to analyze, interpret, rehearse, self-evaluate and refine their work. Performing is frequently collaborative, such as when a group of actors work together to present a work of theatre, but is often individual, as when a violinist performs an unaccompanied solo.

GOAL 3: As a result of education in Grades K-12, students will *respond (select, experience, describe, analyze, interpret and evaluate) with understanding to diverse art works and performances in each art form.*

Responding is the process of an audience member or consumer interacting intelligently with a performance or work of art created by someone else. Major works of art in all traditions and media engage artists and responders to art in a dialogue that crosses generations.

The response to art is usually a combination of affective, cognitive and physical behavior. Informed responding requires perceptual or observational skills that enable the responder to form a mental description or analysis and interpretation of the work, such as the ability to see and/or hear significant details in the work and to assemble those details into a coherent whole. Once the work or perfomance is understood, the responder makes a critical judgment or evaluation based on criteria which may be self-constructed or learned from the individual's group or culture. Students can express their response verbally (orally or in writing), nonverbally (e.g., through movement) or even by creating art work.▪

The Three Artistic Processes

The artistic processes take different forms in each arts discipline. Sometimes the classification is obvious – for example, it is clear that actors in a play, singers in a choir and dancers on stage are performing. Other aspects of arts work are more difficult to classify — for example, the costume or lighting specialist builds on a work of dance or theatre, thereby contributing to the creation as well as to the performance of that work. The classification of these roles is not as important as the recognition that each requires carrying out important artistic processes.

Three Artistic Processes By Arts Discipline

	Creating	Performing	Responding
Dance	choreographing improvising (costuming) (staging)	dancing	audience consumer
Music	composing arranging improvising	singing playing an instrument	audience consumer
Theatre	writing improvising (directing) (producing) (costuming) (staging)	acting	audience consumer
Visual Arts	drawing painting sculpting etc.	——	audience consumer

Steps In The Three Artistic Processes

The chart below illustrates some of the key steps of the artistic processes and highlights the steps which are common to two or more processes.

Creating	Performing	Responding
Imagining developing idea(s) (concepts, ideas, feelings)	*Selecting* choosing an artistic work (repertoire) to perform	*Selecting* choosing an artistic work and/or performance to experience
Planning experimenting, researching and designing ways of presenting the idea(s) through artistic materials	*Analyzing* analyzing structure and researching background of work	*Analyzing* seeing/hearing and comprehending visual/aural features of the work and performance mentally assembling what is seen/heard into a whole
	Interpreting developing a personal interpretation of work (an idea of its expressive intent or potential)	*Interpreting* developing a personal response to (constructing meaning from) the expressive ideas of both the creator(s) and performer(s)
Making, Evaluating, Refining applying understandings and skills/techniques to bring idea(s) to life through artistic work evaluating quality and refining successive versions ("drafts") of the work	*Rehearsing, Evaluating, Refining* applying understandings and skills/techniques to bring personal interpretation to life through performance evaluating quality and refining successive versions of the performance	*Evaluating* evaluating quality of artistic work and its performance
presenting presenting in performance or exhibiting completed work for others	*presenting* performing work for others	

From "Assessment in General Music: An Overview," by Scott C. Shuler. *The Orff Echo* 28, no 2 (winter 1996): 10 – 12. Used with Permission.

The three artistic processes are not mutually exclusive but, rather, share common types of thinking and doing. For example – as illustrated by aligning "selecting," "analyzing," "interpreting" and "evaluating" across the three columns on page 22 – there are several steps which are shared by more than one process.

The fact that the artistic processes share common steps is one important reason why creating and performing the arts can prepare students to respond to the arts as educated audience members. For example, when students learn to evaluate their own artistic creations, it helps them learn to respond with improved critical understanding to works they see or hear performed, and to use those experiences as the basis for future choices about which works they choose to respond in the future. When students learn to evaluate and improve their own music or dance compositions during the creating process, they are better prepared to evaluate and select quality literature created by others, either for their own performance when purchasing commercial recordings, or when choosing concerts to attend.

As teachers help their students learn to carry out a step successfully in one process, they should also encourage them to transfer that learning to the other processes. For example, teachers can help students transfer what they learn during the creating process to the responding process by introducing students to the works of others while the students are creating their own work. Teachers can have students who are solving specific creative problems view/listen to how other artists have solved some of the same problems, then encourage the students to consider whether and how to incorporate those solutions into their own creations. In a music composition class, for example, students might think critically about how other composers have achieved contrast between sections in an ABA form or used a soft ending to provide a sense of closure to a loud, rambunctious work. In a visual arts studio class the teacher might ask students to examine how different painters have achieved a sense of foreground and background.

Implications for Assessment. The three artistic processes also provide useful models for assessing student work. It is for this reason that these processes were adopted by the designers of the National Assessment of Educational Progress (NAEP) as the underlying framework for the 1997 NAEP arts assessment. The above definitions of the three processes were adapted from the NAEP framework and specifications documents.[1]

GOAL 4: As a result of education in Grades K-12, students will *understand and use the materials, techniques, forms (structures, styles, genres), language, notation (written symbol system) and literature/repertoire of each art form.*

In order to carry out the artistic processes successfully, students must master the core skills and understandings of each art form.

Students must understand and know how to apply the media, techniques and forms of the arts. The ***materials*** of the arts range from the human body in dance; to the human voice and other musical instruments —including electronic media— for the creation of sound in music; to words, gestures, movement, props, scenery and sometimes electronic media in theatre; to a wide variety of visual media in the visual arts. Specific ***techniques*** for using each of these materials or media have evolved and continue to evolve over time as artistic ideas and conventions change, typically varying from one historical period or culture to another. Similarly, the ***forms*** into which these materials are shaped have varied, such as from the highly mannered, subtle nuances of Asian court dance to the more spontaneous expressive forms of Western modern dance. While it would be impossible to master all forms in all of the arts, local schools should help students begin the journey in the process familiarizing them with as broad a range as possible, while still fostering depth of learning and expression in a few.

Specialized ***language*** is important to use in helping students conceptualize and communicate about what occurs in works of art. Each art form has its own vocabulary and guiding principles, which often vary from one culture or historical period to another. Students should learn to apply these terms when describing, analyzing and evaluating art work. They should also engage in dialogue about how and why these terms and principles vary. This often provides insight into the peoples and times from which they emerged (see Goal 4). In addition, students should compare vocabulary and concepts from one art form to another. There is some overlap in vocabulary between arts disciplines, as in the common use of the words "line" or "technique," but the meaning of such words often differs widely from one art form to another. Examining comparisons and contrasts can lead to new insight into each art form. Reading, writing, speaking and listening to others speak about art also reinforces students' language arts learning (see Goal 9).

Written ***notation*** is one means by which creators of works of performing arts (dance, music and theatre) have preserved their work and shared it with others. Traditional Western music notation is the most familiar example, but there are others. Many dancers and theatrical performers make use of Laban or Benesh notation. These written symbol systems play the same important role as alphabets and written words in language arts classes. Learning to read and write notation is particularly important in music classes because of the extent to which notation is used in that art form. In dance classes the use of notation is less universal, but is often used as a

Each art form has its own body of ***literature*** or ***repertoire***, which consists of art works that have been created —and, in the performing arts, performed— throughout human history. This literature plays the same important role in arts education as written literature plays in language arts classes. Students should study and perform a variety of existing works as they create and perform their own original work. One objective of such study is to help students understand and appreciate a broad range of artistic literature, as called for in Goal 6. Another objective is to enable students to draw on a personal repertoire of original work created by others as they create their own, much as innovative scientists draw on the work of others as they conduct their own investigations.

There are content and performance standards in each arts discipline which link to Goal 4. In music, for example, content standards 1 and 2 (performing a variety of literature), 5 (notation), 6 (analyzing form and using vocabulary) and 9 (understanding music from a variety of cultures and historical periods) are among those that address this goal.

GOAL 5: As a result of education in Grades K-12, students will *appreciate the importance of the arts in expressing and illuminating human experiences, beliefs and values.*

One of the most important functions of the arts throughout history and across cultures has been and continues to be the expression of ideas, concepts and feelings. Accordingly, the arts afford students a window into understanding the most important experiences and concerns of individual artists and cultures across millennia around the world. In modern America the pervasive presence of artistic media —from film to television to telecommunications— makes it even more essential that students cultivate their artistic understanding and literacy.

The arts also provide students with a vehicle for conveying their own ideas, concepts and feelings. In fact, many students find in one or more of the arts their most effective ways of learning and of communicating with others.

The content standards in all four arts disciplines make reference to the roles, functions and nature of the arts in various cultures and historical periods. Hence, they address not only Goal 5, but Goal 6 as well.

GOAL 6: As a result of education in Grades K-12, students will *identify representative works and recognize the characteristics of art, music, theatre and dance from different historical periods and cultures.*

For students to understand unfamiliar art work, they should have a personal repertoire of familiar art works which they can draw from their memories. These familiar works act as points of reference when they approach unfamiliar work, providing a basis for comparison and contrast. If schools help students to develop a broad enough personal repertoire and help them to build key concepts or understandings from that repertoire, then these students will be prepared to accept, understand and enjoy the richness of experience that the arts offer. Schools can help students to develop their repertoires by having them apply their vocabulary and skills to analyzing, comparing, drawing conclusions about, creating work in the style of, and – in the performing arts – performing a variety of artistic literature.

As described in reference to Goal 5, the Connecticut arts standards include at least one content standard in the each arts discipline (e.g., content standard 5 in dance, 9 in music, 8 in theatre and 4 in the visual arts) which outlines the expectation that students understand the roles, functions and nature of the arts in various cultures and historical periods.

GOAL 7: As a result of education in Grades K-12, students will *develop sufficient mastery of at least one art form to continue lifelong involvement in that art form not only as responders (audience members), but also as creators or performers.*

In addition to developing a broad background in all of the arts, every student should develop a deeper proficiency in and personal commitment to at least one art form. Students should achieve sufficient depth in at least one arts discipline to be able to derive the lifelong satisfaction that comes through active participation in creating and performing art, thereby also contributing to the vitality of American culture. Such active participation is also likely to lead students to branch out into other art forms, thereby further broadening their perspective on and enjoyment of life. The content and performance standards in each discipline recommend that students apply their arts understandings and skills to creating and/or performing within that discipline.

To ensure that students achieve this goal, schools need to require that every student takes a sequence of courses in at least one arts discipline designed to enable him or her to achieve the Grade 12 performance standards in that discipline. Assuming that all students receive a comprehensive, rigorous and sequential course of instruction in all of the arts in Grades K-8, schools can achieve this goal by requiring all students to elect at least two years of rigorous, high school study in an arts discipline.

GOAL 8: As a result of education in Grades K-12, students will *develop sufficient mastery of at least one art form to be able to pursue further study, if they choose, in preparation for a career.*

Some students may choose to pursue further study in preparation for a career either in the arts or an arts-related field. Arts schools and employers carefully screen students' auditions, portfolios and transcripts to select those who bring a strong background in making (creating and performing) and understanding (responding to) the arts.

Secondary schools should provide interested students with opportunities to elect the advanced arts courses that are essential preparation for further study, such as entry into university arts programs and arts work apprenticeships. Advanced arts courses should enable students to achieve, and if possible exceed, the levels of performance described in the Grades 9-12 performance standards. In arts disciplines, where they exist, elective courses should include Advanced Placement offerings.

As discussed in Chapter 1, there are many careers for which an arts background is important. Examples include:

- professional artist, specializing in one or more art forms;
- technician/designer;
- arts teacher or therapist;
- writer/historian;
- arts management/administration;
- marketing or advertising;
- architecture; and
- media.

More detailed examples of careers related to each art form may be found in the discipline-specific subsections of this chapter.

GOAL 9: As a result of education in Grades K-12, students will *seek arts experiences and participate in the artistic life of the school and community.*

In preparation for a lifetime of involvement in the arts, students should begin to pursue avenues for arts experiences outside the school. Schools, therefore, should encourage students to:

- identify and participate in artistic experiences within the school and community;
- display and present contributions to artistic shows, performances and cultural events; and
- become advocates for the arts.

Students should learn to appreciate their own work and the work of other students, and to support the artistic resources and events offered by the school. As students mature, this commitment can extend to the local community. Committed students are motivated to find arts resources in their local community (galleries, museums, instrumental and vocal ensembles, classes, theaters, dance groups, historic/cultural institutions, etc.) which suit their interests.

Students should become comfortable showing or performing their work for others. Through this process they learn the value of sharing what is created.

As students learn to value the arts, they should also be encouraged to take an active role in community planning, advocating for the use of aesthetic criteria in decision making.

GOAL 10: As a result of education in Grades K-12, students will *understand connections between the arts, other disciplines and daily life.*

There are many relationships among the arts, between the arts and other disciplines, and between the arts and daily life. In Connecticut's arts standards there is one content standard for each arts discipline (content standard 7 in dance, 8 in music, 6 in theatre and 6 in the visual arts) which calls specifically for students to understand and apply those connections. However, other standards also call for students to understand relationships among disciplines. For example, content standard 6 in dance calls for students to "make connections between dance and healthful living," reflecting the need for dancers also to understand concepts of health education. Standards in each art form call for students to understand that art form in its cultural and historical context, highlighting important connections between the arts and social studies. Similarly, in each arts discipline students are asked to describe, analyze and evaluate the quality of art work, a process that affords opportunities to combine their arts understandings with language arts skills.

Students who understand such connections are able to:

- solve problems which involve more than one art form;
- make connections between disciplines; and
- apply their arts learning in their lives outside school and careers.

Students should be able to describe relationships among the arts and integrate two or more art forms to convey ideas. Discussion of the terminology and concepts shared among the arts – such as line, repetition, dynamics, movement, pattern and texture – can open up this integrating process. Students should explore and compare the ways various art forms can convey a particular concept, idea or feeling. Multimedia projects also fall into this category. Students should be encouraged to consider and experiment with differing combinations of forms, evaluating which combination is most successful to express a particular idea.

Studying the arts can provide a vehicle for increasing student understanding of other disciplines. Students can use the critical and creative thinking skills developed through the arts to approach other areas of knowledge. As students' comprehension improves, interdisciplinary projects can increase their mastery of both the arts curriculum *and* the curriculums of other disciplines (see Chapter 3: Instructional Connections).

Chapter 1 describes some of the many ways citizens draw on the arts to solve problems and make decisions, from selecting clothing to mounting a multimedia marketing campaign. Schools should encourage students to apply their arts learning to daily life.▪

Purpose Of Arts Standards

> *The need for standards arises, in part, from the recognition that we Americans can never know how well our schools are doing without some coherent sense of results. We recognize an obligation to provide our children with the knowledge and skills that will equip them to enter society, work productively, and make their contributions as citizens. In short, we need the clarity and conviction to say, 'This is what a student should know and be able to do.'* [2]
>
> – National Standards for Arts Education

The purpose of Connecticut's standards for arts education is to provide members of local curriculum committees with a comprehensive, coherent, contemporary description of what students should know and be able to do in the arts as a result of a K-12 education. The Connecticut standards are not a curriculum. Instead they provide a framework on which curriculum can be built. The standards are broad statements that district curriculum teams can use to develop their own objectives and instructional methodologies.

The standards do not favor one philosophical approach or teaching method over another. They also do not prescribe content – such as the particular literature (works of dance, music, theatre or visual arts), styles or historical periods to be studied – nor do they prescribe the particular visual arts media in which students should work. These decisions are deliberately left to local school districts, based on local priorities and needs.

Suggested processes for turning standards into local curriculum objectives can be found in Chapter 4.▪

Structure Of Connecticut Arts Standards

There are two levels of standards for each of the four arts disciplines:

- **K-12 content standards** are general descriptions of what students should know and be able to do in the art forms. Like goals, they are overarching statements of direction that remain constant throughout Grades K-12.

For example, visual arts content standard 4 calls for students to "understand the visual arts in relation to history and culture."

- **Performance standards** specify what level of achievement students should attain in relation to each content standard by the completion of Grades 4, 8 and 12.

For example, under visual arts content standard 4 there are three performance standards at each of three grade levels. Performance standards become more rigorous as they evolve from one grade level to the next, as illustrated by the following:

- **Grades K-4:** "create art work that demonstrates understanding of how history or culture can influence visual art;"
- **Grades 5-8:** "analyze, describe and demonstrate how factors of time and place (such as climate, natural resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art;" and
- **Grades 9-12:** "compare works of art to one another in terms of history, aesthetics and culture; justify conclusions made and use these conclusions to inform their own art making."

The complete content and performance standards are located in the appropriate discipline-specific sections of this chapter.▪

How Connecticut Standards Were Developed

The Connecticut standards presented in this guide were adapted from the National Standards for Arts Education.[3] The committee developing Connecticut's standards chose to make a variety of revisions, refinements and additions to the national standards. Further revisions were made as a result of suggestions from expert national reviewers and from hundreds of Connecticut educators and other citizens who reviewed subsequent drafts.

Content standards and performance (referred to in the national document as "achievement") standards in every arts discipline have been revised to add the expectation that students learn to apply their arts learning to daily life and careers. Further changes to the national content standards in each discipline have been made for clarity.

In theatre, where the national document presented different content standards at each grade level, those three levels were combined and simplified into a single set of concise content standards for Grades K-12. Connecticut chose not to develop separate "advanced" performance standards at Grade 12, but some of the advanced levels of the 12th grade national achievement standards in each art form were incorporated into the 12th grade Connecticut performance standards.

(NOTE: The discipline-specific sections of this chapter, which follow, present and illustrate the program goals and content standards for each of the four art forms.)

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[1] The College Board. *1996 NAEP Arts Education Assessment and Exercise Specifications.* Washington, DC: National Assessment Governing Board, 1994, prepublication edition.

[2] Music Educators National Conference. *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* . Reston, VA: MENC, 1994.

[3] Music Educators National Conference. *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts.* Reston, VA: MENC, 1994.

DANCE

Applying The Program Goals To Dance
Content And Performance Standards In Dance By Grade
Connecticut Standards For Dance Organized To Show Articulation (Sequence)
Detailed Description Of Dance Content Standards
Illustrative Learning/Assessment Activities With Scoring Dimensions
Glossary For Dance Standards

NOTE: To use Section 2D most effectively, first read the common introduction to this chapter (pages 17-28.)

Applying The Program Goals To Dance

Goal 1: Creating In Dance

The Connecticut dance standards call for students to demonstrate that they "understand choreographic principles, processes and structures" (content standard 2) by creating their own dances. Students should be able to experiment with *movement vocabulary* through improvisation, individually and in collaboration with others. They also should be able to develop, select, critique and refine (content standard 4) appropriate movement material for their own choreography (dance composition). They should demonstrate an understanding of the principles and structures of choreography and be able to develop a composition from the inception of an original idea to the finished work, rehearsed and ready to present. The dances students create could reflect various traditions, forms, genres and historical periods (content standard 5). Through this creative process of developing original work, which involves divergent and independent thinking, students are able to discover, develop and express ideas through dance (content standard 3).

Illustrative Example

> The class reads a poem and then discusses it to discover its meanings and search for movement imagery in the words. This imagery provides the basis for improvisations led by the teacher. In small groups, the students select movements inspired by their discussions and improvisations, and use these movements to choreograph dance phrases. The groups demonstrate their phrases to the class, soliciting their classmates' feedback. Each group then refines or elaborates its phrases, possibly developing them into larger dance forms.

Goal 2: Performing In Dance

Through performing their own and others' dances, students should demonstrate their understanding and skill in applying the elements of dance, the principles of production, diverse cultural and historical dance styles (content standard 5), and dance technique (content standard 1). Students should acquire and improve their technical and expressive skills through self-discipline, practice and self-critique (content standard 4). They should be able to communicate the artistic intent of the choreographer while demonstrating their understanding of style and paying attention to technical and expressive detail (content standard 1).

Illustrative Example

> Students learn and perform two dance sequences which contrast sharply in their dynamic qualities — one powerful and strong, the other soft and gentle. The teacher divides the class into smaller groups. Each group observes the teacher demonstrating the sequences, then collaborates to rehearse and refine them. Each group performs the two sequences for the class, soliciting the feedback of their peers.

Goal 3: Responding In Dance

Students should be able to describe and make informed observations about the technical and artistic components of dance and dancers, using appropriate terminology (content standard 4); analyze and use appropriate vocabulary to describe how movements, gestures and dances communicate aesthetic and cultural meaning (content standards 3 and 4); and demonstrate their understanding of the cultural, social and historical factors which influence different dance traditions (content standard 5). Students should make discerning evaluative comments about the quality of their own and others' work, supporting those evaluations with valid criteria (content standard 4).

Illustrative Example

> Students review performance calendars from a variety of local dance groups and performance facilities to select the upcoming performance that is most relevant to their thematic unit on Native Americans. In preparation for attending the performance the class watches and discusses videos of Native American dance, developing their understanding of the role that dance plays and played in tribal life, the meanings of specific gestures and costumes, the basic vocabulary of dance and Native American dance, and the overall characteristics of the dances and accompanying music. After the performance, each student writes a description using vocabulary learned in class. The class collaborates to compile and submit a list of questions to the artists, either by arranging

to meet with the artists or by submitting them in writing.

Goal 4: Dance Materials, Techniques, Forms, Language, Notation And Literature/Repertoire

The central material of dance is body movement. The Connecticut dance standards call for students to identify and perform such movement (content standard 1), to use appropriate dance vocabulary to analyze and evaluate how movement is used to convey meaning (content standards 3 and 4), and to understand a variety of repertoire (content standard 5). Although dance notation exists, it is not commonly used and is, therefore, not part of the knowledge base recommended for all students in the standards.

Goal 5: Importance Of Dance

As elaborated further in Chapter 1 (see Toward A Philosophy Of Arts Education), dance has played and continues to play an important role throughout history and in all cultures. The Connecticut dance standards are designed to help students understand and appreciate this importance. As students master the standards they will come to "understand how dance creates and communicates meaning" (content standard 3), understand the role of dance "in various cultures and historical periods" (content standard 5), and "make connections between dance and healthful living" (content standard 6) and "between dance, other disciplines and daily life" (content standard 7).

Goal 6: Dance Works And Characteristics

To be prepared to respond to and participate in dance, students need to internalize a varied personal repertoire of dance works, be able to describe the characteristics of those works (content standards 1 and 4), and understand them in their cultural and historical contexts (content standard 5). This guide does not propose a specific canon of dance works for students to study, leaving such choices to local decision makers. It does, however, provide a table illustrating how the dance content of the 1997 National Assessment of Educational Progress was distributed as an example of how a district might select and organize the dance repertoire its students view and perform (see Chapter 4).

Goal 7: Lifelong Involvement In Dance

The Connecticut standards call for all students to achieve a level of understandings and skills in dance which prepares them for lifelong involvement as an audience member, and for students who ch[illegible] to focus on dance to reach a level of competence that will permit them to remain actively involved as creators and/or performers of dance throughout their lives.

An individual who maintains lifelong involvement in dance might:

- go dancing – social dancing, folk, line, country, square, ballroom, disco, etc.;
- attend a wide variety of dance events;
- attend dance classes – community college, master classes, dance schools;
- perform with or choreograph for a local or school performance group;
- sing and dance with his or her own children;
- read dance books/purchase dance videos;
- support media that present and highlight dance;
- give financial support to dance;
- support dance companies and events when traveling /attend performances indigenous to the area, as well as groups visiting the area;
- support a professional dance in the community;
- encourage the next generation to dance and attend dance events – arrange class trips/ arrange school events/help raise money for events/help with office work/help backstage with stage management, costumes etc./talk about dance in a positive way to encourage involvement and discourage the use of negative stereotypes;
- become a volunteer with professional or community dance groups; and
- be an advocate for dance.

Goal 8: Preparation For Careers In Dance

All of the Connecticut dance standards provide important background for students who choose to pursue careers in dance. Content standard 7 calls for students to make connections between dance and daily life, including careers. The following listings are the kinds of experiences which prepare students for careers in dance: (Note: For all of the following suggested careers, attending dance classes and dance events is essential.)

Choreographers

- create and evaluate their own works
- have their work evaluated by others
- study the history of dance
- analyze the work of professional choreographers, including choreography for film and video
- study music and art history

Performers/Dancers

- meet university admissions standards
- perform as members of a dance group
- take regular dance classes
- attend dance events
- view recorded dance events
- talk to professional dancers/choreographers

K-12 Teachers

- all of the above plus peer coaching/school internships/helping at school and community performances

Administrators

- learn about structures of arts organizations
- participate in internships
- volunteer with arts organizations
- serve as managers/coordinators for student dance performances
- take business courses

Writers

- review dance events
- take writing/criticism courses
- develop knowledge of dance practice and theory
- study dance history and contemporary practice
- create a newsletter for school/local dance group/club

Historians/Archivists

- take classes in history of dance
- take general history courses
- take research technique courses
- develop writing skills

Dance/Movement Notators

- develop practical knowledge of dance/dance experience
- take movement/dance analysis courses
- take notation courses

Dance Science – Massage Therapist/Body Therapist/ Physical Therapist/Dance Therapist/ Fitness Iinstructor

- science courses (applied and physical)
- workshops focusing on dance science
- psychology courses
- internships

Goal 9: Opportunities For Community Participation In Dance

The following are examples of student community participation opportunities:

- Dance artists from the community can be invited into the school to give workshops or be artists-in-residence.
- Students can do internships in local dance organizations.
- Schools can participate in the education programs of local and regional dance companies.
- Students can "tour" their own dance program around schools, hospitals, senior centers, children's homes, etc.

Goal 10: Connections

Dance content standard 7 focuses on connections between dance, other disciplines and daily life.

Examples of connections between dance and other arts disciplines include:

- a dance as an interpretation of a piece of music; and
- a dance based on a character from a play, painting or sculpture.

Examples of connections between dance and non-arts disciplines include:

- **dance and math**: create and perform a dance exploring geometric shapes;
- **dance and science**: dance movement derived from a discussion of scientific concepts, e.g., magnetism, electricity, etc. ;
- **dance and language arts**: explore the meaning of words through movement;
- **dance and social studies**: students learn and perform dances from different cultural traditions and/or analyze historical and cultural impact and influence of dance; and
- **dance and physical education**: dance is one of the major strands of physical education, so any dance activity also serves the goals of physical education.■

CONTENT AND PERFORMANCE STANDARDS IN DANCE BY GRADE

Content Standards

Students will:

1. identify and perform movement elements and dance skills;
2. understand choreographic principles, processes and structures;
3. understand how dance creates and communicates meaning;
4. apply analytical and evaluative thinking skills in dance;
5. demonstrate an understanding of dance in various cultures and historical periods;
6. make connections between dance and healthful living; and
7. make connections between dance, other disciplines and daily life.

GRADES K-4

1. Identify and perform movement elements and dance skills

Students will:

a. demonstrate nonlocomotor movements (such as bend, twist, stretch, swing, sway);
b. demonstrate eight basic locomotor movements (walk, run, hop, jump, leap, gallop, slide and skip), traveling forward, backward, sideward, diagonally and turning;
c. demonstrate understanding of spatial concepts through, for example:
    - shape-making at low, middle and high levels,
    - defining and maintaining personal space and
    - demonstrating movements in straight and curved pathways;
d. demonstrate accuracy in moving to a musical beat and responding to changes in tempo;
e. identify and demonstrate basic dynamic contrasts (slow/quick, gentle/strong);
f. demonstrate kinesthetic awareness and concentration in performing movement skills;
g. demonstrate accuracy in memorizing and reproducing simple movement phrases; and
h. observe and describe the movement elements (action, space, dynamics) in a brief movement study.

2. Understand choreographic principles, processes and structures

Students will:

a. use improvisation to discover and invent movement and to solve movement problems;
b. create a sequence or simple dance with a beginning, middle and end, both with and without rhythmic accompaniment and identify each of these parts of the sequence;
c create a dance phrase, repeat it and then vary it, making changes in the time, space and/ or force/energy;
d. demonstrate the ability to work effectively alone and with a partner;
e. demonstrate the following partner skills: copying, leading and following/mirroring;
f. improvise, create and perform simple dances based on concepts suggested by the teacher and their own feelings and ideas; and
g. identify and describe the choreographic structure of their own dances in simple terms.

3. Understand how dance creates and communicates meaning

Students will:

a. observe and discuss how dance is different from other forms of human movement (such as sports, everyday gestures);
b. take an active role in a class discussion about interpretations of and reactions to dances that are either produced in class or viewed in the theater or on video; and
c. present their own dances to peers and discuss their meanings with confidence.

4. Apply analytical and evaluative thinking skills in dance

Students will:

a. generate multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for their choice;
b. observe two dances and discuss how they are similar and different in terms of one of the elements of dance (such as space) by observing body shapes, levels, pathways; and
c. demonstrate appropriate audience behavior in watching dance performances and discuss their opinions about the dances with their peers in a supportive and constructive way.

5. Demonstrate understanding of dance in various cultures and historical periods

Students will:

a. perform folk dances from various cultures with competence and confidence;

b. perform a dance from a resource in their own community and describe the cultural and/or historical context (how and why this dance is/was performed); and

c. answer questions about dance in a particular culture and time period (for example: In colonial America, why and in what settings did people dance? What did the dances look like?).

6. Make connections between dance and healthful living

Students will:

a. identify at least three personal goals to improve themselves as dancers;

b. describe the skeleton and how it works in simple terms; and

c. explain how healthy practices (such as nutrition and safety) enhance their ability to dance, citing multiple examples.

7. Make connections between dance, other disciplines and daily life

Students will:

a. create a dance project that reveals understanding of a concept or idea from another discipline, such as pattern in dance and science;

b. respond to a dance using another art form and explain the connections between the dance and their response to it (for example, making a painting about a dance and describing the connections); and

i. video record a simple dance (after collaborative planning in small groups) which successfully shows the concept or idea that drives the dance.

GRADES 5-8

1. Identify and perform movement elements and dance skills

Students will:

a. demonstrate the following movement skills and explain the underlying principles: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing;

b. identify and demonstrate longer and more complex steps and patterns;

c. transfer a spatial pattern from the visual to the kinesthetic;

d. transfer a rhythmic pattern from sound to movement;

e. identify and demonstrate a range of dynamics/movement qualities;

f. demonstrate increasing kinesthetic awareness, concentration and focus in performing a range of movement skills;

g. memorize and reproduce movement sequences and dances; and

h. describe the movement elements observed in a dance, using appropriate movement/dance vocabulary.

2. Understand choreographic principles, processes and structures

Students will:

a. use improvisation to generate movement for choreography;

b. create sequences and simple dances that demonstrate the principles of, for example, repetition, contrast, transition and climax;

c. demonstrate successfully the structures or forms of AB, ABA, canon, call and response, and narrative;

d. demonstrate the ability to work cooperatively in pairs and small groups during the choreographic process;

e. demonstrate the following partner skills: creating contrasting and complementary shapes, taking and supporting weight, balance and counter balance; and

f. describe and analyze the choreographic structure of dance viewed in class, the theater or on video.

3. Understand how dance creates and communicates meaning

Students will:

a. effectively demonstrate the difference between pantomiming and creating abstract meaning through dance movement;

b. observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance;

c. demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance; and
d. explain the meaning of one of their own dances.

4. Apply analytical and evaluative thinking skills in dance

Students will:

a. create a movement idea and demonstrate multiple interpretations; choose the most effective and discuss the reasons for their choice;
b. compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo) and force/energy (movement qualities); and
c. identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast, and clarity of idea).

5. Demonstrate an understanding of dance in various cultures and historical periods

Students will:

a. competently perform folk traditional and/or classical dances from various cultures or time periods; describe similarities and differences in steps and movement styles;
b. competently perform folk, social and/or theatrical dances from a broad spectrum of 20th-century America;
c. learn from resources (such as people, books and video) in their own community a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance, effectively sharing the dance and its context with their peers; and
d. describe the role of dance in at least two different cultures or time periods.

6. Make connections between dance and healthful living

Students will:

a. identify at least three personal goals to improve themselves as dancers and steps they are taking to reach those goals;
b. identify major muscle groups and how they work together to produce movement;
c. create their own warm-up, and discuss how that warm-up prepares the body and mind for expressive purposes; and
j. explain strategies to prevent dance injuries.

7. Make connections between dance, other disciplines and daily life

Students will:

a. cite examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern);
b. create a dance project that explores and expresses important ideas from another arts discipline (such as foreground and background, or color, in visual art); and
c. video record a dance produced in class, intensifying or changing the meaning of the dance through the recording process.

GRADES 9-12

1. Identify and perform movement elements and dance skills

Students will:

a. demonstrate appropriate skeletal alignment, body-part articulation, strength, flexibility, agility and coordination in locomotor and nonlocomotor movements with consistency and reliability;
b. identify and perform basic dance steps, positions and patterns for dance from two different styles or traditions, demonstrating clarity and stylistic accuracy;
c. use spatial awareness to heighten artistic expression;
d demonstrate rhythmic acuity and musicality;
e. create and perform combinations and variations in a broad dynamic range;
f. perform dances confidently, communicating the artistic intention of the choreographer;
g. memorize and perform a varied repertoire of dances; and
h. describe the characteristics of a particular choreographer's movement vocabulary.

2. Understand choreographic principles, processes and structures

Students will:

a. use effectively a range of choreographic processes;
b. choreograph dances which effectively demonstrate a range of choreographic principles;
c. demonstrate understanding of structures or forms (such as theme and variation, rondo, round, structured improvisation and chance) through brief dance studies;
d. choreograph duets and small group dances, demonstrating an understanding of choreographic principles, processes and structures both in collaborative groups and as choreographer/director;
e. develop an idea independently from inception through to presentation for an audience; and
k. describe how a choreographer manipulated and developed the basic movement content in a dance.

3. Understand how dance creates and communicates meaning

Students will:

a. formulate and answer questions about how movement choices communicate abstract ideas in dance;
b. examine the ways in which a dance creates and conveys meaning by considering the dance from different cultural perspectives;
c. compare and contrast how meaning is communicated in two of their own dances; and
d. create a dance that effectively communicates a contemporary social theme or a topic of personal significance.

4. Apply analytical and evaluative thinking skills in dance

Students will:

a. create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions;
b. establish a set of artistic criteria and apply it in evaluating their own work and that of others;
c. compare the work of two contrasting choreographers using a given set of artistic criteria;
d. analyze the style of a choreographer or cultural form; then create a dance study in that style and evaluate the results in discussion with peers; and
e. formulate and answer their own aesthetic questions (such as: What is it that makes a particular dance that dance? What makes a successful dance successful?).

5. Demonstrate an understanding of dance in various cultures and historical periods

Students will:

a. perform or discuss the traditions and techniques of a classical dance form;
b. perform and describe similarities and differences between two contemporary theatrical forms of dance or two folk dance forms;
c. create a time line illustrating important dance events in the 20th century;
d. analyze historical and cultural images of the body in dance and compare these to contemporary images; and
e. create and answer questions about dance and dancers prior to the 20th century.

6. Make connections between dance and healthful living

Students will:

a. reflect upon their own progress and personal growth during their study of dance;

b. create and demonstrate movement sequences which stretch and strengthen the main muscle groups;

c. analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media; and

d. effectively communicate how lifestyle choices affect the dancer.

7. Make connections between dance, other disciplines and daily life

Students will:

a. create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines;

b. identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements and ways of communicating meaning; and

c. create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form (such as video dance, video/computer-aided live performance or animation).■

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CONNECTICUT STANDARDS FOR DANCE ORGANIZED TO SHOW ARTICULATION (SEQUENCE)

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. demonstrate nonlocomotor movements (such as bend, twist, stretch, swing, sway);	a. demonstrate the following movement skills and explain the underlying principles: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing;	a. demonstrate appropriate skeletal alignment, body-part articulation, strength, flexibility, agility and coordination in locomotor and nonlocomotor movements with consistency and reliability;
b. demonstrate eight basic locomotor movements (walk, run, hop, jump, leap, gallop, slide and skip), traveling forward, backward, sideward, diagonally and turning;	b. identify and demonstrate longer and more complex steps and patterns;	b. identify and demonstrate basic dance steps, positions and patterns for dance from two different styles or traditions, demonstrating clarity and stylistic accuracy;
c. demonstrate understanding of spatial concepts through, for example, • shape-making at low, middle and high levels, • defining and maintaining personal space, and • demonstrating movements in straight and curved pathways.	c. transfer a spatial pattern from the visual to the kinesthetic;	c. use spatial awareness to heighten artistic expression;
d. demonstrate accuracy in moving to a musical beat and responding to changes in tempo;	d. transfer a rhythmic pattern from sound to movement;	d. demonstrate rhythmic acuity and musicality;
e. identify and demonstrate basic dynamic contrasts (slow/quick, gentle/strong);	e. identify and demonstrate a range of dynamics/movement qualities;	e. create and perform combinations and variations in a broad dynamic range;
f. demonstrate kinesthetic awareness and concentration in performing movement skills;	f. demonstrate increasing kinesthetic awareness, concentration and focus in performing a range of movement skills;	f. perform dances confidently, communicating the artistic intention of the choreographer;
g. demonstrate accuracy in memorizing and reproducing simple movement phrases; and	g. memorize and reproduce movement sequences and dances; and	g. memorize and perform a varied repertoire of dances; and
h. observe and describe the movement elements (action, space, dynamics) in a brief movement study.	h. describe the movement elements observed in a dance, using appropriate movement/dance vocabulary.	h. describe the characteristics of a particular choreographer's movement vocabulary.

Grades K-4	Grades 5-8	Grades 9-12
Students will:	***Students will:***	***Students will:***
a. use improvisation to discover and invent movement and solve movement problems;	a. use improvisation to generate movement for choreography;	a. use effectively a range of choreographic processes;
b. create a sequence or simple dance with a beginning, middle and end, both with and without rhythmic accompaniment; identify each of these parts of the sequence;	b. create sequences and simple dances that demonstrate the principles of, for example, repetition, contrast, transition and climax;	b. choreograph dances which effectively demonstrate a range of choreographic principles;
c create a dance phrase, repeat it and then vary it (making changes in the time, space and/or force/energy);	c. demonstrate successfully the structures or forms of AB, ABA, canon, call and response and narrative;	c. demonstrate understanding of structures or forms (such as theme and variation, rondo, round, structured improvisation and chance) through brief dance studies;
d. demonstrate the ability to work effectively, alone and with a partner;	d. demonstrate the ability to work cooperatively in pairs and small groups during the choreographic process;	d. choreograph duets and small group dances demonstrating an understanding of choreographic principles, processes and structures both in collaborative groups and as choreographer/director;
e. demonstrate the following partner skills: copying, leading and following, and mirroring;	e. demonstrate the following partner skills: creating contrasting and complementary shapes, taking and supporting weight, balance and counter balance; and	e. develop an idea independently from initial inception through to presentation for an audience; and
f. improvise, create and perform simple dances based on concepts suggested by the teacher and their own feelings and ideas; and	f. describe and analyze the choreographic structure of dance viewed in class, in the theater, or on video.	f. describe how a choreographer manipulated and developed the basic movement content in a dance.
g. identify and describe the choreographic structure of their own dances in simple terms.		

Grades K-4

Students will:

a. observe and discuss how dance is different from other forms of human movement (such as sports, everyday gestures);
b. take an active role in a class discussion about interpretations of and reactions to dances that are either produced in class or viewed in the theater or on video; and
c. present their own dances to peers and discuss their meanings with confidence.

Grades 5-8

Students will:

a. effectively demonstrate the difference between pantomiming and creating abstract meaning through dance movement;
b. observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance;
c. demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance; and
d. explain the meaning of one of their own dances.

Grades 9-12

Students will:

a. formulate and answer questions about how movement choices communicate abstract ideas in dance;
b. examine the ways in which a dance creates and conveys meaning by considering the dance from different cultural perspectives;
c. compare and contrast how meaning is communicated in two of their own dances; and
d. create a dance that effectively communicates a contemporary social theme or a topic of personal significance.

[illegible]

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. generate multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for their choice;	a. create a movement idea and demonstrate multiple interpretations; choose the most effective and discuss the reasons for their choice;	a. create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions;
b. observe two dances and discuss how they are similar and different in terms of one of the elements of dance (such as space) by observing body shapes, levels, pathways; and	b. compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo) and force/energy (movement qualities); and	b. establish a set of artistic criteria and apply it in evaluating their own work and that of others;
c. demonstrate appropriate audience behavior in watching dances; discuss their opinions about the dances in a supportive and constructive way.	c. identify possible criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast, clarity of idea).	c. compare the work of two contrasting choreographers using a given set of artistic criteria;
		d. analyze the style of a choreographer or cultural form; then create a dance study in that style and evaluate the results in discussion with peers; and
		e. formulate and answer their own aesthetic questions (such as: What is it that makes a particular dance that dance? What makes a successful dance successful?).

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. perform simple folk dances from various cultures with competence and confidence;	a. competently perform folk, traditional and/or classical dances from various cultures or time periods; describe similarities and differences in steps and movement styles;	a. perform or discuss the traditions and techniques of a classical dance form;
b. perform a dance from a resource in their own community; describe the cultural and/or historical context (how and why this dance is/was performed); and	b. competently perform folk, social and/or theatrical dances from a broad spectrum of 20th-century America;	b. perform and describe similarities and differences between two contemporary theatrical forms of dance or two folk dance forms;
c. answer questions about dance in a particular culture and time period (for example: In colonial America, why and in what settings did people dance? What did the dances look like?).	c. learn from resources in their own community (such as people, books and video) a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance, effectively sharing the dance and its context with their peers; and	c. create a time line illustrating important dance events in the 20th century;
	d. describe the role of dance in at least two different cultures or time periods.	d. analyze historical and cultural images of the body in dance and compare these to contemporary images; and
		e. create and answer questions about dance and dancers prior to the 20th century.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. identify at least three personal goals to improve themselves as dancers;	a. identify at least three personal goals to improve themselves as dancers and steps they are taking to reach those goals;	a. reflect upon their own progress and personal growth during their study of dance;
b. describe the skeleton and how it works in simple terms; and	b. identify major muscle groups and how they work together to produce movement;	b. create and demonstrate movement sequences which stretch and strengthen the main muscle groups;
c. explain how healthy practices (such as nutrition, safety) enhance their ability to dance, citing multiple examples.	c. create their own warm-up and discuss how that warm-up prepares the body and mind for expressive purposes; and	c. analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media; and
	d. explain strategies to prevent dance injuries.	d. communicate effectively how lifestyle choices affect the dancer.

Content Standard 7: Students will make connections between dance and other disciplines

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. create a simple dance that reveals understanding of a concept or idea from another discipline (such as pattern in dance and science);	a. cite examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern);	a. create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines;
b. respond to a dance using another art form; explain the connections between the dance and their response to it (for example, making a painting about a dance and describing the connections); and	b. create a dance project that explores and expresses important ideas from another arts discipline (such as foreground and background, or color, in visual art); and	b. identify commonalities and differences between dance and other arts disciplines with regard to fundamental concepts such as materials, elements and ways of communicating meaning; and
c. video record a simple dance (after collaborative planning in small groups) which successfully shows the concept or idea that drives the dance.	c. video record a dance produced in class, intensifying or changing the meaning of the dance through the recording process.	c. create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form (such as video dance, video/computer-aided live performance or animation).▪

Detailed Description Of Dance Content Standards

This section provides a more detailed description of the dance content standards.

Content Standard 1: Students will identify and perform movement elements and dance skills.

This standard addresses students' knowledge of dance as *performers*. Students should be able to identify and understand the elements of dance – action, space, dynamics (at the age-appropriate level) – and be able to use and accurately perform these elements in dance sequences with confidence, concentration and focus. Students also should be able to describe these elements verbally and in written form.

Content Standard 2: Students will understand choreographic principles, processes and structures.

This standard addresses students' skills as *choreographers*, experimenting with movement, improvising around themes and structures, and creating dance sequences and dances. Through studying different compositional forms, the work of various choreographers on video, or live, and through creating their own dances, students can become competent choreographers (either alone or in collaborations). They also can become informed critics, *responding* to different choreographic works and being able to compare one work with another and make discerning judgments about the quality of the work both in terms of its content and form.

Content Standard 3: Students will understand how dance creates and communicates meaning.

This standard is concerned with students' understanding of the meaning of dance, not only as creative artists, but also as informed audience members. Students need to be able to "read" dance and explain, for example, whether the dance is abstract, narrative or Expressionistic. When they are creating a dance, students need to be able to explain their decisions regarding the form and content of the dance, and discuss reasons for making other choices. This process requires students to be able to analyze what they see and do, and distinguish, identify and describe the pertinent features of their own and others' choreography.

As is evident from the description of the content standards, dance differs from the other disciplines in the way in which critical skills are included. Analytical and evaluative skills are integrated into broader standards. For example, "Students will understand how dance creates and communicates meaning" integrates the processes of performing, creating and responding into the standards (as evident in the relevant performance standards). Understanding meaning – and the ability to find, describe and analyze it – is directly connected to the creation of meaning. Critical and creative skills are presented as skills reliant upon each other, rather than skills which can be clearly separated.

This may be more of a resource issue than a philosophical stance, however. Dance – unlike music, theatre and the visual arts – does not have a rich array of original work and performances that is appropriate and available for classroom use either on video or in notated form. Consequently, dance teachers and students are more likely to create their own exemplars and use them as the main source of material for critical study.

Content Standard 4: Students will apply analytical and evaluative thinking skills in dance.

This standard introduces the important skill of *evaluation*. Students are able to evaluate their own dancing and choreography and discuss them using critical language and appropriate terminology. They are also able to view and evaluate the work of others, and to compare works from different cultural traditions. The students are able to distinguish between personal preferences and reasoned judgments by creating and applying aesthetic criteria.

Content Standard 5: Students will demonstrate an understanding of dance in various cultures and historical periods.

Students are able to perform a range of traditional folk dances and dances from different historical periods. They are able to view dances from different cultural, social and theatrical traditions, and from different time periods, and describe the main stylistic features of the dance movement in terms of dance vocabulary, musical rhythm and expressive quality. They also know, or can make well-supported conjectures about, the dances' country or region of origin and/or the historical period during which the dances were created.

Content Standard 6: Students will make connections between dance and healthful living.

This standard reflects the health and physical education aspects of dance education. Students should know and understand the body and how it works. The dance class presents an excellent environment for developing positive attitudes toward safe and productive exercise and for developing healthy lifestyles.

Content Standard 7: Students will make connections between dance, other disciplines and daily life.

This standard is concerned with students' abilities to see and understand the relationships among the arts, and between the arts and other disciplines. When students are able to make appropriate connections across disciplines, their learning becomes more useful and meaningful, and they are able to see real-world connections rather than isolated knowledge.■

ILLUSTRATIVE LEARNING/ASSESSMENT ACTIVITIES WITH SCORING DIMENSIONS

The following sample learning/assessment activities are intended to illustrate how the standards may be taught and assessed in a classroom. Some of the instructional and assessment sequences emphasize a particular content standard; others are deliberately designed to address multiple standards. Opportunities for assessment are provided within each instructional sequence. Collectively, these activities are designed to demonstrate the following important principles:

- Series of well-designed instructional activities typically address more than one standard. While it is often desirable to break instruction into discrete chunks to focus on specific skill or knowledge areas, the most interesting and effective instruction recognizes and exploits the fact that the standards are interrelated. As pointed out in the common introduction to this chapter, having students carry out several steps of an artistic process necessarily addresses several content standards. This enables teachers to cover, and students to make connections among, broader ranges of learning. [Note: Although each illustrative activity requires students to apply learning from many, if not all, of the content standards, only those content standards which are actually ***assessed*** are listed.]

- Opportunities for assessment grow naturally out of well-designed sequences of instruction, rather than occurring as add-ons after the end of such a sequence. Such assessments, which are built into instructional sequences, often are referred to as "embedded" assessments.

- The dimensions of assessment (aspects of student work which are assessed) should always be linked to, and derive naturally from, the content and performance standards that the instructional sequence is designed to address. In other words, what is assessed should be what teachers had hoped that students would learn.

The following table is designed to assist readers in finding illustrative learning/assessment activities for particular content standards and grade levels. A teacher looking for an example of how content standard 4 might be addressed at Grade 8 should find the number 4 in the content standard column, then follow that row over to the Grade 8 column to find the letter(s) of the learning assessment activity(s). Each illustrative learning/assessment activity is presented in alphabetical order.

GUIDE TO FINDING ILLUSTRATIVE ACTIVITIES AT DIFFERENT GRADE LEVELS

CONTENT STANDARD	ILLUSTRATIVE LEARNING ACTIVITIES		
	Grade 4	Grade 8	Grade 12
1	C, F	A	
2	C	B	
3	C, F		D
4	F	E	G
5	H	I	
6	J	K	L
7	M	N	O, P

Illustrative Learning/Assessment Activity A (Grades 5-8)

Content Standard 1: Students will identify and perform movement elements and dance skills.

Performance Standards:

e. identify and demonstrate a range of dynamics/movement qualities
g. memorize and reproduce movement sequences and dances
h. describe the movement elements observed in a dance, using appropriate movement/dance vocabulary

Learning Activity. Students learn and perform two dynamically contrasting dance sequences – one powerful and strong, the other soft and gentle. The sequences are demonstrated by the teacher. After viewing and trying the sequences, the students discuss the technical and expressive problems and experiment with ways of solving them. Students work with a partner to critique each other's performance, using appropriate dance terminology to describe and to suggest improvements in the dynamic and expressive qualities of their partner's work.

Finally, the students are videotaped performing the sequences in small groups. During their next class, the tapes are viewed and the work discussed.

Illustrative Learning/Assessment Activity B (Grades 5-8)

Content Standard 2: Students will understand choreographic principles, processes and structures.

Performance Standards:

b. create sequences and simple dances that demonstrate the principles of, for example, repetition, contrast, transition and climax
d. demonstrate the ability to work cooperatively in pairs and small groups during the choreographic process
e. demonstrate the following partner skills: creating contrasting and complementary shapes, taking and supporting weight, balance and counter balance

Background. Students explore a wide variety of body shapes through taught sequences and through improvisational tasks (e.g., changing from small to large body shapes). Contrasts in shape are highlighted through teacher and student demonstration, followed by discussion.

Learning Activity. Students learn a series of body shapes, then explore the possible transitions between them. By experimenting with contrasting transitions – for example, slow/quick, direct/circuitous – students become aware of how the use of transitions can affect the expressiveness of a phrase or sequence. Discussion also should include how a body shape expresses feelings (for example, hunched up in depression, thrown wide apart in joy).

Students work with a partner, experimenting with complementing and contrasting body shapes, and then create a short duet demonstrating contrasting shapes with a variety of transitions.

Illustrative Learning/Assessment Activity C (Grades K-4)

Content Standard 3:	Students will understand how dance creates and communicates meaning.
Performance Standard:	c. present their own dances to peers and discuss their meanings with confidence
Content Standard 1:	Students will identify and perform movement elements and dance skills.
Performance Standards:	b. demonstrate eight basic locomotor movements (walk, run, hop, jump, leap, gallop, slide and skip), traveling forward, backward, sideward, diagonally and turning f. demonstrate kinesthetic awareness and concentration in performing movement skills
Content Standard 2:	Students will understand choreographic principles, processes and structures.
Performance Standards:	b. create a sequence or simple dance with a beginning, middle and end, both with and without rhythmic accompaniment; identify each of these parts of the sequence f. improvise, create and perform simple dances based on concepts suggested by the teacher and their own feelings and ideas

Background. Students learn to identify and describe movement sequences using "action" words through discussion and experimentation. Through guided discussion, students explore ways of interpreting action words through movement — ranging from the most obvious and easy to achieve, to those which are unusual and challenging (for fourth graders) in terms of conceptual and technical difficulty.

Learning Activity. The teacher teaches two different dance phrases that are carefully structured to show clear beginnings, middles and ends, both of which interpret the same "action" words (e.g., travel, pause, stretch and sink). The students learn and practice the phrases.

In pairs, students work on a list of four new action words (given to them on a card by the teacher) and, through improvisation, find a way of linking them into a sequence in any way they choose. When their sequences are complete, the students demonstrate them to their peers (half the class at a time). The teacher then selects two or three pairs of students, who demonstrate their sequences to the class for critique. These pairs should be chosen for specific reasons that relate to the relevant content and performance standards for this task, such as having designed a sequence with a clear beginning, middle and end, or having based their sequence on an unusual and surprising combination of action words. All the students then refine their sequences and prepare them for performance. The students perform their sequences once again for teacher and peers and are video-taped.

Alternative Activity. Students watch a few minutes of a dance performance on video and, through guided discussion, analyze the types of "actions" used. In small groups the students use one identified action per student to create a movement sequence, or write a summary of the types of actions they have observed.

Illustrative Learning/Assessment Activity D (Grades 9-12)

Content Standard 3:	Students will understand how dance creates and communicates meaning.
Performance Standard:	d. create a dance that effectively communicates a contemporary social theme or a topic of personal significance

Learning Activity. Students are instructed to create an autobiographical solo that illustrates – through its symbolic movement themes and motifs – important themes/issues from their lives. This task involves the processes of abstraction and symbol making. Students should be able to explain why they chose the particular movement content for their solo and how it represents their lives.

Illustrative Learning/Assessment Activity E (Grades 5-8)

Content Standard 4:	Students will apply analytical and evaluative thinking skills in dance.
Performance Standard:	c. identify possible aesthetic criteria for evaluating dance (such as skill of performance, originality, visual and/or emotional impact, variety and contrast, clarity of idea)

Learning Activity. Using a dance that has been created by the students in class, the teacher guides the students into describing the essential criteria for successful performance of the dance. The dance then is videotaped and the students watch the performance on tape. The teacher guides a discussion of the dance, in which students apply the criteria established in the initial discussion.

Illustrative Learning/Assessment Activity F (Grades K-4)

Content Standard 4:	Students will apply analytical and evaluative thinking skills in dance.
Performance Standard:	c. demonstrate appropriate audience behavior in watching dance performance; discuss their opinions about the dances with their peers in a supportive and constructive way
Content Standard 3:	Students will understand how dance creates and communicates meaning.
Performance Standard:	b. take an active role in a class discussion about interpretation of and reactions to dances that are either produced in class or viewed in the theater or on video
Content Standard 1:	Students will identify and perform movement elements and dance skills.
Performance Standard:	g. demonstrate accuracy in memorizing and reproducing simple movement phrases

Learning Activities. Students watch a live performance or, if one is not available, a video of a professional dance company and discuss it. During this discussion the teacher asks the students a series of questions that are designed to elicit responses concerning the meaning of the dance (mood, atmosphere, story, theme, etc.). If using a video, after a second viewing students work with a partner, trying to remember motifs or fragments of movement from the dance and then share them with each other. The teacher moves among the students, observing the accuracy of the memorizations and helping the students who are in need of assistance. The activity is completed with a class discussion of the whole process and a presentation of some of the students' accurate recreations of movement phrases. For evaluation purposes, these fragments of remembered movement will not only demonstrate the students' abilities to memorize, but also their abilities to observe carefully and analyze what they are seeing.

Illustrative Learning/Assessment Activity G (Grades 9-12)

Content Standard 4:	Students will apply analytical and evaluative thinking skills in dance.
Performance Standard:	d. analyze the style of a choreographer or cultural form…

Learning Activity. Students watch selected excerpts on videotape from different works by three contemporary American choreographers – such as Bill T. Jones, Alvin Ailey and Twyla Tharp – and describe verbally or on paper how each excerpt exemplifies the choreographers' themes, movement vocabularies and styles.

Illustrative Learning/Assessment Activity H (Grades K-4)

Content Standard 5:	Students will demonstrate an understanding of dance in various cultures and historical periods.
Performance Standard:	c. answer questions about dance in a particular culture and time period (for example: In colonial America, why and in what settings did people dance? What did the dances look like?)

Learning Activity. Students view and discuss live or video performances of dances of different historical periods. In discussion, students compare and contrast the dances in terms of spatial pattern, group/partner interaction, and appropriate social context or setting (e.g., country or courtly dance).

Illustrative Learning/Assessment Activity I (Grades 5-8)

Content Standard 5:	Students will demonstrate an understanding of dance in various cultures and historical periods.
Performance Standard:	a. competently perform folk, traditional and/or classical dances from various cultures or time periods; describe similarities and differences in steps and movement styles

Learning Activity. Students learn two simple folk dances from two different cultures (for example Viva Jujuy, an Argentinean partner dance; and Soyotte, a French folk partner dance). As they learn the dance, students also learn what each part of the dance means in that culture. Students then identify and describe the similarities and differences between the two dances using appropriate dance terminology.

Illustrative Learning/Assessment Activity J (Grades K-4)

Content Standard 6:	Students will make connections between dance and healthful living.
Performance Standard:	b. describe the skeleton and how it works in simple terms

Learning Activity. "The Bone Dance." After a study of some of the major bones of the human body, students work individually or in pairs to choose a particular bone to emphasize in creating a dance or improvisation. The dance is successful when peers who watch the dance can identify by name the bone on which the dance is based.

Illustrative Learning/Assessment Activity K (Grades 5-8)

Content Standard 6:	Students will make connections between dance and healthful living.
Performance Standard:	c. create their own warm-up and discuss how that warm-up prepares the body and mind for expressive purposes

Learning Activity. Students learn the major muscle groups of the body and explore how they work through movement experience. They explore movements which warm, stretch and strengthen those muscle groups, and create movement sequences that utilize them. These sequences can be performed to appropriate music. In discussion with the teacher, students also learn the necessity for warming muscles before strenuous activity. Students then work in pairs to create a warm-up sequence that uses the whole body, and sequentially and progressively prepares the body for dance. The same or similar music can be used.

Illustrative Learning/Assessment Activity L (Grades 9-12)

Content Standard 6:	Students will make connections between dance and healthful living.
Performance Standard:	d. effectively communicate how lifestyle choices affect the dancer

Learning Activity. Students learn about the importance of a healthy diet, including the essential food groups, to sustain and fuel a dancer's body and maintain a high level of energy. Students keep a journal of their own eating over several days to monitor the relationship between their diet and their dance performance, and analyze the results in light of what they have learned about nutrition.

Illustrative Learning/Assessment Activity M (Grades K-4)
(Linking Dance, Geometry And Visual Arts)

Content Standard 7:	Students will make connections between dance, other disciplines and daily life.
Performance Standards:	a. create a dance project that reveals understanding of a concept or idea from another discipline (such as pattern in dance and science) b. respond to a dance using another art form; explain the connections between the dance and their response to it (for example, making a painting about a dance and describing the connections)

Learning Activity. Using the mathematical concepts of "shape," students explore floor and air patterns. Starting with improvisation on straight and curved lines, students then move on to creating shapes with the body – squares, triangles and circles. This task can be extended into partner work in which students create parallel pathways and intersecting lines.

In visual arts class students can transform these spatial concepts into visual designs, creating patterns and designs based on linear and curving lines, and combinations of different shapes. Working with their dance partners, students can recreate their dance experience in two-dimensional form, adding color and texture.

Illustrative Learning/Assessment Activity N (Grades 5-8)
(Linking Dance And Science)

Content Standard 7:	Students will make connections between dance, other disciplines and daily life.
Performance Standard:	a. cite examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern)

Learning Activity. After studying magnets and magnetism in science, students explore movement which illustrates the attraction of magnets. They work in pairs or small groups to improvise and develop short studies on the principles of magnetism. After the groups have performed their studies for the class, students discuss how successfully each work communicates the principles of magnetism.

Illustrative Learning/Assessment Activity O (Grades 9-12)
(Linking Dance And History)

Content Standard 7:	Students will make connections between dance, other disciplines and daily life.
Performance Standard:	b. identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements and ways of communicating meaning

Learning Activity. Students are instructed to research and select images of women from one or more cultures to create a dance. Students present their dance and present their background research to the class, either orally or in writing. The dance must include images which are supported by the research.

Illustrative Learning/Assessment Activity P (Grades 9-12)
(Linking Dance And Video/Film Aspects Of Both Theatre And Visual Arts)

Content Standard 7:	Students will make connections between dance, other disciplines and daily life.
Performance Standard:	c. create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form (such as video dance, video/computer-aided live performance or animation)

Learning Activity. Students watch a dance sequence from a film, such as a sequence from a Busby Berkley film, and analyze how the camera angles create effects that enhance the impact of the choreography. They then apply those same techniques to the videography of a dance they have created. The students videotape a dance twice, using different camera angles. After viewing the two versions, they discuss which one most successfully enhanced the impact of the choreography. Students who are successful on this project will identify enhancing camera angles, identify how those camera angles enhance movement, and select effective camera angles for their own videography.■

Glossary For Dance Standards

AB. A two-part compositional form with an "A" theme and a "B" theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality or style).

ABA. A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated or extended form.

Abstract. To remove an idea from a particular or representative context (e.g., a poem, a painting, a dance, a piece of music, a story) and create new dance movement that retains the essence of the original idea.

Action. A movement event.

Aesthetic criteria. The essential components or characteristics of a dance that can be used as a frame of reference when making judgments about the dance's merit.

Alignment. The relationship of the skeleton to the line of gravity and the base of support.

Articulation (also called *Body Articulation*). The ways in which the joints, muscles and tendons of the body function safely and effectively to produce a wide range of movement.

Call and response. An alternating structure in which one soloist/group performs, then a second soloist/group enters "in response" to the first. This structure is most often associated with African music and dance forms, although it is also used elsewhere.

Canon. Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

Chance. A choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase.

Choreographic. Describes a dance sequence that has been created with specific intent.

Choreographic form. The specific formal structure of a dance (e.g., AB, ABA, rondo, theme and variations, narrative).

Choreographic principles. The principles through which the dance movement is organized in choreographing a dance (e.g., contrast, repetition, transition, climax, variation, balance, unity).

Choreographic process. The ways in which dance material (movement) is developed from the original imaginative inception of an idea through to the realization of a completed dance. The process can involve careful preplanning as well as intuitive response, e.g., structured and spontaneous solo improvisation and collaborative improvisation; motif development, refinement and elaboration; chance (see creating process, page 22).

Choreographic structure. See ***choreographic form.***

Classical. Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.

Dance elements. See ***elements of dance.***

Discuss. To engage in oral, written or any other appropriate form of presentation.

Dynamics. The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time and force/energy. See ***movement quality***.

Elements of dance. Body action in space and time with force/energy.

Elevation. The body's propulsion into the air away from the floor, such as in a leap, hop or jump.

Folk. Dances that are usually created and performed by a specific group within a culture. Generally these dances originated outside the courts or circle of power within a society.

Genre. A type or category of dance (e.g., jazz, tap, folk, ballet).

Improvisation. Movement that is created spontaneously, ranging from free-form to highly structured environments. Provides the dancer with an opportunity to bring elements together quickly, and requires focus and concentration. Improvisation is instant, simultaneous choreography and performance.

Initiation. Point at which a movement is said to originate. This refers particularly to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).

Kinesphere. The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. See ***personal space.***

Kinesthetic. Having to do with movement. Refers to the ability of the body's sensory organs in the muscles, tendons and joints to respond to stimuli.

Levels. The height of the dancer in relation to the floor.

Locomotor movement. Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop and jump, and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).

Movement quality. The identifying attributes created by the expressive use of movement dynamics (e.g., percussively, heavily, smoothly, powerfully, softly, etc.)

Movement theme. A complete idea in movement that is manipulated and developed within a dance.

Movement vocabulary. Literally, a repertoire of movements. "Vocabulary" in this case refers not to verbal terminology, but rather to a collection of familiar movements that dancers assemble to create or perform dance works. Movement vocabulary differs from one dance genre to another, such as between classical ballet and modern dance, and from one choreographer's work to another, such as between the work of Martha Graham and that of Alvin Ailey.

Musicality. The attention and sensitivity to the musical elements of dance while creating or performing.

Narrative. Choreographic structure that follows a specific story line and intends to convey specific information through that story.

Nonlocomotor movement. Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another.

Personal space. The "space bubble" or the kinesphere that one occupies; it includes all levels, planes and directions both near and far from the body's center.

Phrase. A brief sequence of related movements that has a sense of rhythmic completion.

Projection. A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality.

Reordering. A choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

Rhythmic acuity. The physical, auditory recognition of various complex time elements.

Style. A distinctive manner of moving; the characteristic way dance is done, created or performed that identifies the dance of a particular performer, choreographer or period.

Technology. Electronic media (such as video, computers or lasers) used as tools to create, learn, explain, document, analyze or present dance.

Theatrical. Dance genres primarily developed for the stage (such as jazz and tap).

Traditional dance. The term "traditional" is used to denote those dances and dance forms that have arisen out of the tradition of a people, such as the dances of bharata natyam, noh or the folk dances of indigenous peoples of Europe or other areas.

Warm-up. Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

MUSIC 2M

Applying The Program Goals To Music
Content And Performance Standards In Music By Grade
Connecticut Standards For Music Organized To Show Articulation (Sequence)
Illustrative Learning/Assessment Activities With Scoring Dimensions
Glossary For Music Standards

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Note: To use Section 2M most effectively, first read the common introduction to this chapter (pages 17-28).

APPLYING THE PROGRAM GOALS TO MUSIC

Goal 1: Creating In Music

Students should be able to use compositional materials – voice and instruments, including electronic media – and techniques to improvise and generate new music in various styles. Improvisation (content standard 3) provides students with an opportunity to "play" with the materials of music, breaking down the common misconception that music is something that *other* people, or only geniuses, create. Improvisation also lays the foundation for composition (content standard 4). Students should experiment with ways of expressing their own musical ideas and feelings by creating original music, developing a personal voice. Through carrying out the composing process, from the inception to the completion of a musical work, students should demonstrate and extend their understanding of musical elements and form (content standard 6). To record their ideas on paper they might use traditional or nontraditional notation, or their own original devices (content standard 5).

Illustrative Example

> Students create musical compositions based on their ideas and feelings about an important part of their natural environment (forest, river, garden, etc.). They experiment with different sound images which represent scenes, events and moods, and decide on a way of organizing those sounds into a formal structure. Students explain to their peers what they were trying to achieve and some of the decisions they made as they created their work. Each work then is performed in class. Students receive constructive input from their peers and the teacher, then refine their work.

Goal 2: Performing In Music

Students should demonstrate their knowledge of music through performing works created by others as well as their own original works. They should be competent in the techniques of singing (content standard 1) and playing instruments (content standard 2) – solo (alone) and in ensemble – and sight-reading music notation (content standard 5). Through their analysis of the music (content standard 6) students should be able to develop a convincing personal interpretation, strive to communicate the composer's intentions to an audience and demonstrate an understanding of diverse musical styles. Students develop the ability to improve or refine their own performance through self-critique (content standard 7), striving for high personal goals through self-disciplined practice.

Illustrative Example

> The ensemble teacher leads students through initial readings of several possible selections for an upcoming concert and/or plays recordings of the works for the students. The teacher familiarizes the students with general criteria for assembling concert programs, then guides the students through a discussion of which combinations of their pieces might make the best program. The students select three pieces for the program, justifying their selections based on the given criteria, then begin the rehearsal process. In preparation for rehearsals students are encouraged to practice, interpret and refine their own individual performance of their parts. During rehearsals the director engages students in discussions of the historical or cultural background, mood and structure of the works the group is preparing, toward arriving at appropriate interpretations; of the quality of their performance (sometimes from memory, sometimes after allowing them to listen to recordings of their performance); and of how to improve their own work and the work of others. For extra credit, a few students volunteer to write the program notes for one piece to be performed in the concert.

Goal 3: Responding In Music

Students should be able to make an informed choice of artistic works and/or performances to experience, actively seeking to extend their listening beyond music they already know well. They should be able to use critical perception to recognize, analyze and describe the musical elements of what they hear, using appropriate music vocabulary (content standard 6). Based on this analysis and description, they should be able to develop a coherent sense of the work and make discerning judgments concerning the quality of the composition and performance, supporting their judgments with valid criteria (content standard 7). Students should understand the characteristics of diverse performances and compositions from different cultures and historical periods (content standard 9). Their knowledge should include the way music reflects and influences culture in diverse communities, and how it is valued in different ways and for different reasons, depending on factors such as the role music plays in a particular community.

Illustrative Example

> Students choose two compact disc recordings of the same piece, compare and contrast the two performances, identify one performance as superior, and explain why it is superior using appropriate musical vocabulary and defensible musical criteria (such as technical accuracy and expressiveness).

Goal 4: Music Materials, Techniques, Forms, Language, Notation And Literature/Repertoire

The central material of music is sound. The musical materials students need to learn to use include the bodily and external equipment used to produce artistic sound, such as voices (content standard 1) and musical instruments (content standard 2). Students need to learn to analyze (content standard 6) and evaluate (content standard 7) musical works and performances, and to use music notation (content standard 5) in ways that enable them to perform and compose music. They also should understand and be able to perform a variety of repertoire (content standards 1, 2 and 9).

Goal 5: Importance Of Music

Music has played and continues to play an important role throughout history and in all cultures. The Connecticut music standards are designed to help students understand and appreciate this importance. For example, the Grades 5-8 performance standards for content standard 9 ("students will understand music in relation to history and culture") call for students to compare the functions of music in several cultures of the world.

Goal 6: Works And Characteristics Of Music

To be prepared to respond to and participate in music, students need to internalize a varied personal repertoire of musical works, be able to describe the characteristics of those works (content standard 6), and understand them in their cultural and historical contexts (content standard 9). This guide does not propose a specific canon of musical works for students to study, leaving that to local decision makers. It does, however, provide a table illustrating how the music content of the 1997 National Assessment of Educational Progress was distributed. Districts might use this table as an example of how to select and organize the musical repertoire students view and perform (see Appendix I).

Goal 7: Lifelong Involvement In Music

The Connecticut standards call for all students to achieve a level of understandings and skills in music which prepares them for lifelong involvement as an audience member. These standard also call for students who choose to focus on music at the secondary level to reach a level of competence that will permit them to remain actively involved as creators and/or performers of music throughout their lives.

A student who maintains lifelong involvement in music might:

- perform in a community or church group (e.g., community orchestra or choir, jazz or dance band, church choir, college or university group);
- attend civic, school and community concerts;
- financially support music organizations;
- sing to their own children;
- compose music for their own enjoyment;
- play individual instruments (piano, guitar) for their own enjoyment and at social events;
- volunteer time in support of school music activities (music parents, concert usher, accompanist, video/audio technician);
- perform for senior citizens;
- select and purchase recordings;
- choose radio stations for listening to music; or
- read books about musicians.

Goal 8: Preparation For Careers In Music

All of the Connecticut music standards provide important background for students who choose to pursue a career in music. Content standard 8 calls for students to make connections between music and daily life, including careers. The following listings are the kinds of experiences which prepare students for careers in music:

Performers/session musicians

- perform in ensembles
- receive lessons
- attend concerts, listen to and critique recordings

Composers

- all of the above
- create and evaluate own works
- listen to, analyze and critique works by others

Conductors
- same as for performers and composers

Administrators/managers
- learn about the different types of arts organizations
- learn about daily activities of arts administrators
- internships with orchestras, theaters, cultural institutions

Music technicians
- learn recording techniques
- analyze and experiment with recordings made of school performances

K - 12 music teachers
- learn to perform and compose as above
- student conductor or intern
- coach peers

Studio (private) music teachers
- as above plus business management

Music therapy
- same as for K-12 teachers plus interns in special facilities

Multimedia producers
- same as for performers and composers, plus recording and video techniques, and computer graphic skills

Goal 9: Examples Of Providing Students With Opportunities For Community Participation

Students can:
- join school and community ensembles;
- provide music for community and religious organizations and events (e.g., marching band at a parade, sing for senior citizens, orchestra at graduation, jazz band for Rotary Club);
- conduct audience/marketing research for community groups;
- compose jingles, trailers, background music for a charitable project, local access channel, school announcements;
- give music lessons;
- write music reviews for school or community paper; and
- do sound or video technician work for community activities (community theatre, local cable access shows).

Goal 10: Connections

Music content standard 8 focuses on connections between music, other disciplines and daily life.

Examples of connections between music and other arts disciplines include:

- a film score (music and theatre/film);
- accompaniment for dance;
- incidental music for theatre;
- operas and other musical theatre (music and theatre);
- music for advertisements (music related to visual images); and
- multimedia presentations.

Examples of connections between music and non-arts disciplines include:

- Music and geography
  - a comparison of different cultures' musical traditions; and
  - how materials available in a location influence the nature of instruments.
- Music and history
  - understanding cultural diversity through music linked to historical events; and
  - analyzing historical and cultural impact and influence of music.
- Music and mathematics
  - Pythagorean theory and overtones series – math and pattern.
- Music and science
  - electronics and sound engineering.
- Music and economics
  - the study of various music industries and their influence on the American economy.

CONTENT AND PERFORMANCE STANDARDS IN MUSIC BY GRADE

The music standards delineate specific musical skills and areas of knowledge that students should develop. This reflects the nature of the musical experience, which is built upon very complex and specific forms of musical knowledge. The mastery of technical skills in music – such as instrumental skills, music theory and music notation –

often is taught separately from the creative experience, as in the training of the body for dance or the voice for acting.

Content Standards

Students will:

1. sing, alone and with others, a varied repertoire of songs;
2. play, alone and with others, a varied repertoire of instrumental music;
3. improvise melodies, variations and accompaniments;
4. compose and arrange music;
5. read and notate music;
6. listen to, describe and analyze music;
7. evaluate music and music performances;
8. make connections between music, other disciplines and daily life; and
9. understand music in relation to history and culture.

GRADES K-4

1. Sing, alone and with others, a varied repertoire of songs

Students will:

- a. sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintain a steady tempo;
- b. sing expressively, with appropriate dynamics, phrasing and interpretation;
- c. sing from memory a varied repertoire of songs representing genres and styles from diverse cultures;
- d. sing ostinatos, partner songs and rounds; and
- e. sing in groups, blending vocal timbres, matching dynamic levels and responding to the cues of a conductor.

2. Play, alone and with others, a varied repertoire of instrumental music

Students will:

- a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo;
- b. perform easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic and harmonic classroom instruments;
- c. perform expressively a varied repertoire of music representing diverse genres and styles;
- d. echo short rhythms and melodic patterns;
- e. perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor; and
- f. perform independent instrumental parts while other students sing or play contrasting parts.

3. Improvise melodies, variations and accompaniments

Students will:

- a. improvise "answers" in the same style to given rhythmic and melodic phrases;
- b. improvise simple rhythmic and melodic ostinato accompaniments;
- c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies; and
- d. improvise short songs and instrumental pieces using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds and sounds produced by electronic means.

4. Compose and arrange music

Students will:

- a. create and arrange music to accompany readings or dramatizations;
- b. create and arrange short songs and instrumental pieces within specified guidelines; and
- c. use a variety of sound sources when composing.

5. Read and notate music

Students will:

- a. read whole, half, dotted-half, quarter and eighth notes and rests in 2/4, 3/4 and 4/4 meter signatures;
- b. use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys;
- c. identify symbols and traditional terms referring to dynamics, tempo and articulation, and interpret them correctly when performing; and
- d. use standard symbols to notate meter, rhythm, pitch and dynamics in simple patterns presented by the teacher.

6. Listen to, describe and analyze music

Students will:

a. identify simple music forms when presented;
b. demonstrate perceptual skills by moving in response to, by answering questions about and by describing aural examples of music of various styles representing diverse cultures;
c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances;
d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices; and
e. respond through purposeful movement to selected prominent music characteristics, or to specific music events while listening to music.

7. Evaluate music and music performances

Students will:

a. devise criteria for evaluating performances and compositions; and
b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

8. Make connections between music, other disciplines and daily life

Students will:

a. identify similarities and differences in the meanings of common terms used in the various arts; and
b. identify ways in which the principles and subject matter of music and other disciplines taught in the school are interrelated.

9. Understand music in relation to history and culture

Students will:

a. identify by genre or style aural examples of music from various historical periods and cultures;
b. describe in simple terms how elements of music are used in music examples from various cultures of the world;
c. identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use;
d. identify and describe roles of musicians in various music settings and cultures; and
e. demonstrate audience behavior appropriate for the context and style of music performed.

GRADES 5-8

1. Sing, alone and with others, a varied repertoire of songs

Students will:

a. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles;
b. sing with expression and technical accuracy a repertoire of vocal literature with a difficulty level of 2, on a scale of 1 to 6, including some songs performed from memory;
c. sing music representing diverse genres and cultures, with expression appropriate for the work being performed; and
d. sing music written in two and three parts.
e. *Students who participate in a choral ensemble or class will, in addition,* sing with expression and technical accuracy a varied repertoire of vocal literature with a difficulty level of 3, on a scale of 1 to 6, including some songs performed from memory.

2. Play, alone and with others, a varied repertoire of instrumental music

Students will:

a. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position and good breath, bow or stick control;
b. perform with expression and technical accuracy on at least one string, wind, percussion or classroom instrument a repertoire of instrumental literature with a difficulty level of 2, on a scale of 1 to 6;
c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed; and
d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.
e. *Students who participate in an instrumental ensemble or class will, in addition,* perform with expression and technical accuracy a varied repertoire of instrumental literature with a

difficulty level of 3, on a scale of 1 to 6, including some solos performed from memory.

3. Improvise melodies, variations and accompaniments

Students will:

a. improvise simple harmonic accompaniments;
b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys; and
c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality.

4. Compose and arrange music

Students will:

a. compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance;
b. arrange simple pieces for voices or instruments other than those for which the pieces were written; and
c. use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.

5. Read and notate music

Students will:

a. read whole, half, quarter, eighth, sixteenth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meter signatures;
b. read at sight simple melodies in both the treble and bass clefs;
c. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression; and
d. use standard notation to record their musical ideas and the musical ideas of others.
e. *Students who participate in a performing ensemble or class will, in addition*, sight-read, accurately and expressively, music with a difficulty level of 2, on a scale of 1 to 6.

6. Listen to, describe and analyze music

Students will:

a. describe specific music events in a given aural example, using appropriate terminology;
b. analyze the uses of elements of music in aural examples representing diverse genres and cultures; and
c. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions in their analyses of music.

7. Evaluate music and music performances

Students will:

a. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing; and
b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

8. Make connections between music, other disciplines and daily life

Students will:

a. compare in two or more arts how the characteristic materials of each art (sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art;
b. describe ways in which the principles and subject matter of music and other disciplines taught in the school are interrelated; and
c. identify a variety of music-related careers.

9. Understand music in relation to history and culture

Students will:

a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures;

b. classify by genre and style (and, if applicable, by historical period, composer and title) a varied body of exemplary (high quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary; and
c. compare, in several cultures of the world, functions music serves, roles of musicians and conditions under which music is typically performed.

GRADES 9-12

1. Sing, alone and with others, a varied repertoire of songs

Students will:

a. sing with expression and technical accuracy a large and varied repertoire of vocal literature with a difficulty level of 4, on a scale of 1 to 6, including some songs performed from memory;
b. sing ensemble music for up to four parts, with and without accompaniment;
c. demonstrate well-developed ensemble skills; and
d. sing in small ensembles, with one student on a part.

2. Play, alone and with others, a varied repertoire of instrumental music

Students will:

a. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a difficulty level of 4, on a scale of 1 to 6;
b. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills; and
c. perform in small ensembles with one student on a part.

3. Improvise melodies, variations and accompaniments

Students will:

a. improvise stylistically appropriate harmonizing parts;
b. improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys; and
c. improvise original melodies over given chord progressions, each in a consistent style, meter and tonality.

4. Compose and arrange music

Students will:

a. compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect;
b. arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music; and
c. compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usage of the sound sources.

5. Read and notate music

Students will:

a. demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used;
b. sight-read, accurately and expressively, music with a difficulty level of 3 on a scale of 1 to 6; and
c. use standard and other appropriate notational systems to record their musical ideas and the musical ideas of others.

6. Listen to, describe and analyze music

Students will:

a. analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices;
b. demonstrate extensive knowledge of the technical vocabulary of music; and
c. identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques.

7. Evaluate music and music performances

Students will:

a. evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music; and
b. evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.

8. Make connections between music, other disciplines and daily life

Students will:

a. explain how elements, artistic processes and organizational principles are used in similar and distinctive ways in the various arts and cite examples;

b. compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures;

c. explain ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated; and

d. apply music skills and understandings to solve problems relevant to a variety of careers.

9. Understand music in relation to history and culture

Students will:

a. classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications;

b. identify sources of American music genres, trace the evolution of those genres and cite well-known musicians associated with them; and

c. identify various roles musicians perform, cite representative individuals who have functioned in each role and describe their activities and performances.

CONNECTICUT STANDARDS FOR MUSIC ORGANIZED TO SHOW ARTICULATION (SEQUENCE)

Content Standard 1: Students will sing, alone and with others, a varied repertoire of music.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. sing independently, on pitch and in rhythm, with appropriate timbre, diction and posture, and maintain a steady tempo;	a. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles;	a. sing with expression and technical accuracy a large and varied repertoire of vocal literature with a difficulty level of 4, on a scale of 1 to 6, including some songs performed from memory;
b. sing expressively, with appropriate dynamics, phrasing and interpretation;	b. sing with expression and technical accuracy a repertoire of vocal literature with a difficulty level of 2, on a scale of 1 to 6, including some songs performed from memory;	b. sing music ensemble music for up to four parts, with and without accompaniment;
c. sing from memory a varied repertoire of songs representing genres and styles from diverse cultures;	c. sing music representing diverse genres and cultures, with expression appropriate for the work being performed; and	c. demonstrate well-developed ensemble skills; and
d. sing ostinatos, partner songs and rounds; and	d. sing music written in two and three parts.	d. sing in small ensembles, with one student on a part.
e. sing in groups, blending vocal timbres, matching dynamic levels and responding to the cues of a conductor.	e. *Students who participate in a choral ensemble or class will, in addition,* sing with expression and technical accuracy a varied repertoire of vocal literature with a difficulty level of 3, on a scale of 1 to 6, including some songs performed from memory.	

Content Standard 2: Students will play, alone and with others, a varied repertoire of instrumental music

Grades K-4

Students will:

a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo;

b. perform easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic and harmonic classroom instruments;

c. perform expressively a varied repertoire of music representing diverse genres and styles;

d. echo short rhythms and melodic patterns;

e. perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of a conductor; and

f. perform independent instrumental parts while other students sing or play contrasting parts.

Grades 5-8

Students will:

a. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position and good breath, bow or stick control;

b. perform with expression and technical accuracy on at least one string, wind, percussion or classroom instrument a repertoire of instrumental literature with a difficulty level of 2, on a scale of 1 to 6;

c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed; and

d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

e. *Students who participate in an instrumental ensemble or class will, in addition,* perform with expression and technical accuracy a varied repertoire of instrumental literature with a difficulty level of 3, on a scale of 1 to 6, including some solos performed from memory.

Grades 9-12

Students will:

a. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a difficulty level of 4, on a scale of 1 to 6;

b. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills; and

c. perform in small ensembles with one student on a part.

Content Standard 3 — Students will improvise melodies, variations and accompaniments

Grades K-4	Grades 5-8	Grades 9-12
Students will:	***Students will:***	***Students will:***
a. improvise "answers" in the same style to given rhythmic and melodic phrases;	a. improvise simple harmonic accompaniments;	a. improvise stylistically appropriate harmonizing parts;
b. improvise simple rhythmic and melodic ostinato accompaniments;	b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys; and	b. improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys; and
c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies; and	c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality.	c. improvise original melodies over given chord progressions, each in a consistent style, meter and tonality.
d. improvise short songs and instrumental pieces using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds and sounds produced by electronic means.		

Content Standard 4: Students will compose and arrange music.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. create and arrange music to accompany readings or dramatizations;	a. compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance;	a. compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect;
b. create and arrange short songs and instrumental pieces within specified guidelines; and	b. arrange simple pieces for voices or instruments other than those for which the pieces were written; and	b. arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music; and
c. use a variety of sound sources when composing.	c. use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.	c. compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources.

Content Standard 5: Students will read and notate music.

Grades K-4

Students will:

a. read whole, half, dotted-half, quarter and eighth notes and rests in 2/4, 3/4 and 4/4 meter signatures;

b. use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys;

c. identify symbols and traditional terms referring to dynamics, tempo and articulation and interpret them correctly when performing; and

d. use standard symbols to notate meter, rhythm, pitch and dynamics in simple patterns presented by the teacher.

Grades 5-8

Students will:

a. read whole, half, quarter, eighth, sixteenth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meter signatures;

b. read at sight simple melodies in both the treble and bass clefs;

c. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression; and

d. use standard notation to record their musical ideas and the musical ideas of others.

e. *Students who participate in a performing ensemble or class will, in addition,* sight-read, accurately and expressively, music with a difficulty level of 2, on a scale of 1 to 6.

Grades 9 -12

Students will:

a. demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used;

b. sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6; and

c. use standard and other notational systems to record their musical ideas and the musical ideas of others.

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Content Standard 6: Students will listen to, analyze, and describe music

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. identify simple music forms when presented aurally;	a. describe specific music events in a given aural example, using appropriate terminology;	a. analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices;
b. demonstrate perceptual skills by moving in response to, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures;	b. analyze the uses of elements of music in aural examples representing diverse genres and cultures; and	b. demonstrate extensive knowledge of the technical vocabulary of music; and
c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances;	c. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions in their analyses of music.	c. identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work, and give examples of other works that make similar uses of these devices and techniques.
d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices; and		
e. respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.		

Content Standard [illegible]: Students will evaluate music and music performances

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. devise criteria for evaluating performances and compositions; and	a. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing; and	a. evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music; and
b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles.	b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.	b. evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.

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Content Stand[illegible] [illegible] make connections between music, other disciplines and dai[illegible]

Grades K-4 ***Students will:***	*Grades 5-8* ***Students will:***	*Grades 9-12* ***Students will:***
a. identify similarities and differences in the meanings of common terms used in the various arts; and	a. compare in two or more arts how the characteristic materials of each art (sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art;	a. explain how elements, artistic processes (such as imagination or craftsmanship) and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples;
b. identify ways in which the principles and subject matter of music and other disciplines taught in the school are interrelated.	b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music; and	b. compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures;
	c. identify a variety of music-related careers.	c. explain ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated; and
		d. apply music skills and understandings to solve problems relevant to a variety of careers.

Content Standard [illegible] in relation to history and culture

Grades K-4

Students will:

a. identify by genre or style aural examples of music from various historical periods and cultures;

b. describe in simple terms how elements of music are used in music examples from various cultures of the world;

c. identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use;

d. identify and describe roles of musicians in various music settings and cultures; and

e. demonstrate audience behavior appropriate for the context and style of music performed.

Grades 5-8

Students will:

a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures;

b. classify by genre and style (and, if applicable, by historical period, composer and title) a varied body of exemplary (high-quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary; and

c. compare, in several cultures of the world, the functions music serves, roles of musicians and conditions under which music is typically performed.

Grades 9-12

Students will:

a. classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications;

b. identify sources of American music genres, trace the evolution of those genres and cite well-known musicians associated with them; and

c. identify various roles musicians perform, cite representative individuals who have functioned in each role and describe their activities and achievements.

ILLUSTRATIVE LEARNING/ASSESSMENT ACTIVITIES WITH SCORING DIMENSIONS

The following sample learning/assessment activities are intended to illustrate how the standards may be taught and assessed in a classroom. Although some of the instructional and assessment sequences emphasize a particular content standard, others are deliberately designed to address multiple standards. Opportunities for assessment are provided within each instructional sequence. Collectively, these activities are designed to demonstrate the following important principles:

- Series of well-designed instructional activities typically address more than one standard. While it is often desirable to break instruction into discrete chunks to focus on specific skill or knowledge areas, the most interesting and effective instruction recognizes and exploits the fact that the standards are interrelated. As pointed out in the common introduction to this chapter, having students carry out several steps of an artistic process necessarily addresses several content standards. This enables teachers to cover, and students to make connections among, broader ranges of learning. [Note: Although each illustrative activity requires students to apply learning from many, if not all, of the content standards, only those content standards which are actually ***assessed*** are listed.]

- Opportunities for assessment grow naturally out of well-designed sequences of instruction, rather than occurring as add-ons after the end of such a sequence. Such assessments, which are built into instructional sequences, often are referred to as "embedded" assessments.

- The dimensions of assessment (aspects of the student work which are assessed) always should be linked to, and derive naturally from, the content and performance standards that the instructional sequence is designed to address. In other words, what is assessed should be what teachers intended their students to learn.

The following table is designed to assist readers in finding illustrative learning/assessment activities for particular content standards and grade levels. A teacher looking for an example of how content standard 4 might be addressed at Grade 8 should find the number 4 in the Content Standard column, then follow that row over to the Grade 8 column to find the letter(s) of the learning assessment activity(s). Each illustrative learning/assessment activity is presented in alphabetical order.

GUIDE TO FINDING ILLUSTRATIVE ACTIVITIES AT DIFFERENT GRADE LEVELS

Content Standard	Illustrative Learning Activities		
	Grade 4	Grade 8	Grade 12
1	A, J	G, J	B, J
2	I, J	C, G, J	B, J
3	I		E
4	H	C, H, K, L	E, H
5	D	G, K, L	B
6	J, M	G, J, L, M	E, F, J, M
7	H, J	G, H, J, K, L	F, H, J
8	A	C	N
9	A, J, M	C, J, M	E, J, M

Illustrative Learning/Assessment Activity A (Grades K-4)

Content Standard 1:	Students will sing, alone and with others, a varied repertoire of songs.
Performance Standard:	c. sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
Content Standard 9:	Students will understand music in relation to history and culture.
Performance Standards:	a. identify by genre or style aural examples of music from various historical periods and cultures b. describe in simple terms how elements of music are used in music examples from various cultures of the world
Content Standard 8:	Students will make connections between music, other disciplines and daily life.
Performance Standard:	b. identify ways in which the principles and subject matter of other disciplines taught in school are interrelated with those of music

Learning Activity. Students learn a variety of songs from the following categories: 1) Latin American, 2) Native American, 3) Cowboy and 4) Patriotic. They explore the historical, regional and cultural backgrounds of the songs using visuals, stories, listening examples and dancing/moving activities. (Collaboration with the social studies teacher will reinforce the understanding of the history and culture of the people of the various regions.) They discuss particular characteristics of each genre. The teacher reinforces the concepts of good singing–including posture, breathing and diction–through vocal exercises and warm-ups. Each student chooses one song from each of the four categories listed above and sings them from memory to a small group of peers, with piano or guitar accompaniment. The performance is evaluated based on accuracy of memorization. The student also describes the origin and style of the songs he or she chooses to sing. The student's description is evaluated based on accuracy.

Illustrative Learning/Assessment Activity B (Grades 9-12)

Content Standard 1:	Students will sing, alone and with others, a varied repertoire of songs.
Content Standard 2:	Students will play, alone and with others, a varied repertoire of instrumental music.
Content Standard 5:	Students will read and notate music.
Performance Standard:	b. sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6

Preparation. Instrumental ensemble students are given a copy of a four-part vocal score of level 2 difficulty. The students sing each of the individual parts in unison, then they are divided into four parts and sing the song in harmony.

Step 1. Four microphones are positioned at the corners of the room, each feeding into a different channel of a four-track tape recorder. Four students are selected to state their names, then sing individual parts of a four-part, level 2 selection into one of the microphones, while the remainder of the class sings from the score in four parts. This process is repeated over a period of days until all of the students have been recorded.

Step 2. Four microphones are positioned at the corners of the room, each feeding into a different channel of a four-track tape recorder. Four students are selected to perform an appropriate part of an unfamiliar level 3 selection for their preferred instrument. The remainder of the class plays from the score as the students state their names, then perform their parts into the microphones. This process is repeated over a period of days until all of the students have been recorded.

Possible Extension. To use this activity with a choral group, reverse steps 1 and 2. Choral students would play a preferred instrument (band or orchestral instrument, keyboard, recorder) at level 2 and sing at level 3.

Illustrative Learning/Assessment Activity C (Grades 5-8)

Content Standard 2:	Students will play, alone and with others, a varied repertoire of instrumental music.
Performance Standard:	e) perform in groups, blending instrumental timbres, matching dynamic levels and responding to the cues of the conductor
Content Standard 4:	Students will compose and arrange music.
Performance Standards:	a) create and arrange music to accompany readings or dramatizations c) use a variety of sounds when composing
Content Standard 8:	Students will make connections between music, other disciplines and daily life.
Performance Standard:	b) describe ways in which the principles and subject matter of music and other disciplines taught in the school are interrelated
Content Standard 9:	Students will understand music in relation to history and culture.
Performance Standard:	a) describe distinguishing characteristics of representative genres and styles from a variety of cultures

Learning Activity. As part of a unit of study on African-American music, students learn through class discussion about the Underground Railroad system and what it meant to be a "conductor" on the "railroad." Students listen to a reading (by the teacher) of the book *Follow the Drinking Gourd* (by Jeanette Winter), and look at the illustrations in the book. Students discuss how the lyrics of the song were the directions for following the Underground Railroad. Students hear recorded verses and the refrain of the song while listening to the reading by the teacher. Students use the Grade 5 level of the *Music and You* (Staton, Barbara et al, MacMillan Publishing Co., 1988) text series to learn to sing the refrain for the song. Students view a relief map of the United States and discuss the terrain and sounds that slaves might have followed and heard when traveling the Underground Railroad at night and when hiding during the day.

In small groups of three to four, students:

- choose and describe a path on the map and write a sequential list of the possible scenery;
- choose sound sources to portray the sounds that slaves might have heard on the journey;
- use the sound sources to create a 30-second (minimum) sound piece;
- appoint one student in each group as the musical conductor for the practice and performance; and
- perform their pieces for one another.

The teachers calls the small groups together, and:

- assigns each group a letter (starting with "B");
- produces a class rondo: the "A" section is the class singing the refrain to the song; the B, C, D and other sections are each group performing their sound pieces;
- records and allows the class to listen to the rondo on audio or, if available, videotape; and
- facilitates a class discussion in which students assess their rondo and design other ways of sequencing their sound pieces to create alternative rondos for purely musical effect.

Illustrative Learning/Assessment Activity D (Grades K-4)

Content Standard 5:	Students will read and notate music.
Performance Standards:	a. read whole, half, dotted-half, quarter and eighth notes and rests in 2/4, 3/4 and 4/4 meter signatures b. use a system (syllables, numbers or letters) to read simple pitch notation in the treble clef in major keys d. use standard symbols to notate meter, rhythm, pitch and dynamics in simple patterns presented by the teacher

Students learn to sing by rote five American folk songs that are partner songs. Selections include: *Liza Jane, Great Big House, Dinah, Alabama Gal* and *Goin' Down to Cairo.* Each of the five folk songs exemplifies a different rhythm pattern.

After discussing the historical significance of the origins and texts of the songs, the teacher presents notated rhythmic and melodic patterns extracted from each song via transparencies. Students read the patterns using appropriate rhythmic and tonal syllables. Students compare the rhythmic patterns from each song. The patterns then are presented aurally, and students notate them on staff paper.

Each student chooses two of the six songs to notate on staff paper. Their notations are evaluated based on rhythmic and melodic accuracy, including time and key signatures.

Illustrative Learning/Assessment Activity E (Grades 9-12)

Content Standard 3:	Students will improvise melodies, variations and accompaniments.
Performance Standard:	d) improvise stylistically appropriate harmonizing parts in a variety of styles
Content Standard 4:	Students will compose and arrange music.
Performance Standard:	a) compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect
Content Standard 6:	Students will listen to, describe and analyze music.
Performance Standard:	d) demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example
Content Standard 9:	Students will understand music in relation to history and culture.
Performance Standard:	a) classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications

Learning Activities for standards 3 and 6. Students listen to, and participate in the activities suggested by, Ravi Shankar's *Learning Indian Music*. Given ragas and talas, students practice basic melodic and rhythmic improvisatory techniques. They listen to and analyze, with the teacher, several works of Indian classical music.

Learning Activities for standard 9. Listening to a recording of a performance of Hindustani classical music of North India for vina (zither), tabla (drums) and tambura (lute), students identify the country of origin and the genre. They identify the instrumentation and the structural features of the music in terms of the overall form and the character of the melody, rhythm and meter using the appropriate vocabulary. They also learn and practice traditional audience behavior, including the use of hand beats and finger counts to follow the pattern of the tala.

Learning Activities for standards 3 and 4. Listening to a melody form (raga), the students improvise a short alap (unmetered opening section) demonstrating a knowledge of scale degrees, melodic contour and tetrachord structure. Students gradually extend the register in free rhythm, frequently returning to points of cadence and using a variety of improvisatory and variation techniques.

Illustrative Learning/Assessment Activity F (Grades 9-12)

Content Standard 6: Students will listen to, describe and analyze music.

Performance Standards:

e) compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style

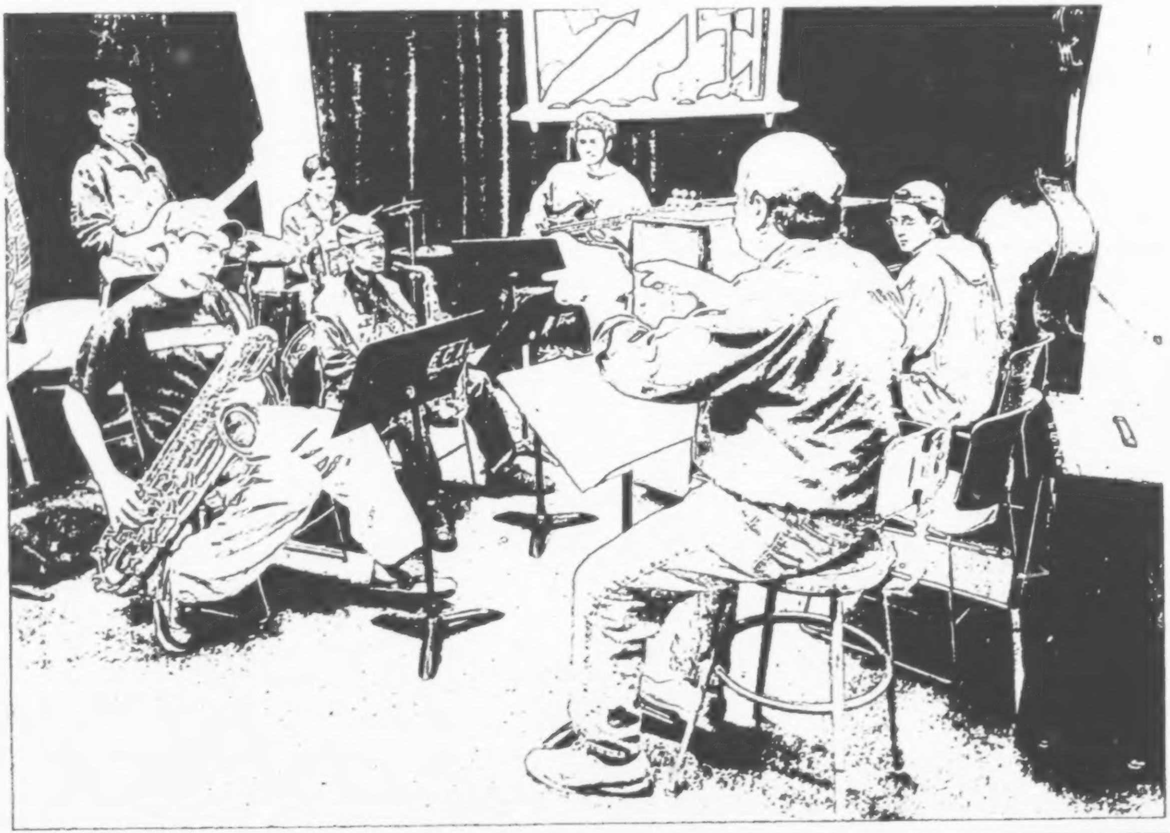
f) analyze and describe uses of the elements of music in a given work that make it unique, interesting and expressive

Content Standard 7: Students will evaluate music and music performances.

Performance Standard:

c) evaluate a given musical work in terms of its aesthetic qualities, and explain the musical means it uses to evoke feelings and emotions

Learning Activity. In this task, students must draw upon their understanding to classify and discuss an unfamiliar work of music and support their decision. The teacher presents the students with a recording of an unfamiliar composition from a style, genre, culture or historical period which the students have studied in class. The students first are asked to identify the form, instrumentation and other elements of the "mystery" piece. Based on those characteristics, students then classify the piece according to style, genre, culture or historical period, whenever possible citing similarities with pieces studied previously. If appropriate, students are asked to speculate about the function of the music within the culture, e.g, programmatic, dance, religious. Students then are asked to identify the qualities of the piece which are varied by the performer to make the performance expressive. If the piece has a very familiar style, the teacher also may ask the students to make critical judgments about the technical and expressive qualities of the music and/or its performance. In every aspect of their writing, students are asked to use musical terminology whenever possible.



Illustrative Learning/Assessment Activity G (Grades 5-8)

Content Standard 1: Students will sing, alone and with others, a varied repertoire of songs.

Performance Standards:

a. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles
b. sing with expression and technical accuracy a repertoire of vocal literature with a difficulty level of 2, on a scale of 1 to 6, including some songs performed from memory
d. sing music written in two and three parts

Content Standard 2: Students will play, alone and with others, a varied repertoire of instrumental music.

Performance Standards:

a. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position and good breath, bow or stick control
b. perform with expression and technical accuracy on at least one string, wind, percussion or classroom instrument a repertoire of instrumental literature with a difficulty level of 2 on a scale of 1 to 6

Content Standard 5: Students will read and notate music.

Performance Standards:

a. read whole, half, quarter, eighth, sixteenth and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meter signatures
c. identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression
e. sight-read, accurately and expressively, music with a difficulty level of 2 on a scale of 1 to 6

Content Standard 6: Students will listen to, describe and analyze music.

Performance Standard:

a. describe specific music events in a given aural example, using appropriate terminology

Content Standard 7: Students will evaluate music and music performances.

Performance Standard:

b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements and improvisations by applying specific criteria appropriate for the style of the music, and offer constructive suggestions for improvement

Learning Activity. The choral or instrumental teacher divides the large ensemble into small (chamber) ensemble groups and presents each group with an unfamiliar musical piece appropriate for the group's instrumentation. Students are given a fixed amount of time to work together and practice individually to prepare the music, after which they record their performance. As they listen to the recording, each individual uses musical vocabulary to critique the performance on a standard ensemble rating sheet (tone quality, balance, blend, rhythm, technical accuracy, intonation, expression, etc.). The teacher evaluates the performance using the same rating sheet, then compares the individual student evaluations to his or her own. Students then work together to improve their performance, based on their own and the teacher's evaluations, recording their improved performance. Students use the rating sheets to compare their initial performance to their final performance.

Illustrative Learning/Assessment Activity H (At Four Grade Levels)

Content Standard 4: Students will compose and arrange music.

Content Standard 7: Students will evaluate music and music performances.

Learning Activity. Students create musical compositions based on literary works, e.g., poems, stories. Students brainstorm a mood, feeling or theme on which to base the composition. They discover sound images which represent actions, events and moods, and experiment with different tempi, note values, instruments and dynamics to create the theme or mood. Using conventional or nontraditional notation, students notate their own individual or collaborative compositions. They perform a draft of the work for teacher and peers, discuss positive and negative aspects and edit the composition. The work is performed in class. A peer critique by other students in the class leads to refinement of the work, based upon a choice of musical elements to represent specific actions, events and moods.

This task is interpreted for four grade clusters as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
4: a, b and c 7: a	4: a and c 7: a	4: a and c 7: a	
GRADE-LEVEL VARIATIONS ON TASKS			
Select or create a short poem that contains a simple rhythm pattern and sound images. The images represent actions, events or moods. Students select sound sources to express the images and create an original composition which uses the rhythmic pattern of the words.	Using sound sources of their own choice and a selected poem or story, small groups create a composition in rondo form. The piece should include a contrast of timbres, rhythm patterns and melodic phrases. Each group performs its composition for the class.	Using traditional sound sources or electronic devices, students create and perform a composition in theme and variations form based on a selected story or poem, such as a ballad, that contains a series of events, moods or actions.	Based on literary works, individual or small groups of students create compositions that express the essence of the literary idea and demonstrate imagination and technical skill in applying such principles of composition as formal design, basic harmonic or contrapuntal motion, rhythmic and dynamic variety, and timbre and textural contrast.

Illustrative Learning/Assessment Activity I (Grades K-4)

Content Standard 2:	Students will play, alone and with others, a varied repertoire of instrumental music.
Performance Standards:	b. perform easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic and harmonic classroom instruments f. perform independent instrumental parts while other students sing or play contrasting parts
Content Standard 3:	Students will improvise melodies, variations and accompaniments.
Performance Standard:	b. improvise simple rhythmic and melodic ostinato accompaniments

Background. Students sing a variety of multipart song arrangements – including partner songs, rounds and ostinati – and learn to label the songs by type.

Learning Activity. The teacher models and encourages students to experiment with tone bars to improvise their own ostinati to accompany familiar songs. Students first improvise rhythmic ostinati to pentatonic songs, then alter the pitches in their rhythmic ostinati to develop melodic ostinati. Finally they develop rhythmic and melodic ostinati to accompany two-chord melodies such as simple rounds, and take turns performing their ostinati as the class performs the melody. The rhythmic ostinati are evaluated on how well they fit the meter and rhythm of the melody; the melodic ostinati are also evaluated on how well they fit the underlying harmonies of the melody. The students' performances are evaluated on how accurately they perform the pitches and rhythms of their ostinati, and how well their performances keep up with the class's tempo as it performs the melody.

Extension of the Activity. Students notate their ostinati (standard 5) and teach them to their classmates. The teacher divides the class into two groups, each of which performs its ostinati with the melody as the other half evaluates them (standard 7).

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Illustrative Learning/Assessment Activity J (At Three Levels)

Content Standard 1:	Students will sing, alone and with others, a varied repertoire of songs.
Content Standard 2:	Students will play, alone and with others, a varied repertoire of instrumental music.
Content Standard 6:	Students will listen to, describe and analyze music.
Content Standard 7:	Students will evaluate music and music performances.
Content Standard 9:	Students will understand music in relation to history and culture.

Learning Activitiy. Students select, analyze, interpret, rehearse and perform vocal or instrumental music of North America. Students provide input into the selection of a piece to perform from one of the diverse styles and cultures of North America. They identify and listen to other examples from the same style and genre as the piece, identifying the interpretive characteristics of the style; analyze the formal elements of the selection; and interpret the expressive elements of the music in keeping with the style. They learn and practice appropriate techniques to prepare a performance of the piece selected, then reflect on and evaluate a recording of their performance, based on the accuracy and expressiveness of their performance and the stylistic appropriateness of their interpretation. Based on their critique they refine their performance. Finally, they perform the piece for peers or the school community.

This task is interpreted for three grade clusters as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED

Grades K-4	Grades 5-8	Grades 9-12
1: a, b, c and e	1: a, b, c and d	1: a, b and c
2: a, e and f	2: a, b and c	2: a and b
6: all	6: all	6: all
7: a and b	7: a and b	7: a and b
9: a, b and d	9: a and b	9: b and c

GRADE LEVEL VARIATIONS ON TASKS

Students learn a variety of American folk songs and Native American songs and, with the teacher, select several of these songs to rehearse for a live or taped performance. The focus is upon aspects of form, meter, rhythm, melodic direction and elements of performance style.	Students learn and perform American music in two or more parts, which requires greater attention to expressive and stylistic details.	Students learn and perform American music in two or more parts, which requires greater attention to expressive and stylistic details.

Illustrative Learning/Assessment Activity K (Grades 5-8)

Content Standard 4:	Students will compose and arrange music.
Performance Standard:	a. compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance
Content Standard 5:	Students will read and notate music.
Performance Standard:	d. use standard notation to record their musical ideas and the musical ideas of others
Content Standard 7:	Students will evaluate music and music performances.
Performance Standard:	b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements and improvisations by applying specific criteria appropriate for the style of the music, and offer constructive suggestions for improvement

Learning Activity. The ensemble teacher instructs the students to compose a short (12-measure) ABA melody for their own voice or instrument, or for a MIDI keyboard. Students are instructed to use appropriate notational symbols (clef sign, key signature, note pitches and values, meter signature, etc.); to include at least one dynamic change; and to provide contrast between the A and B sections. Students write brief descriptions of the way they used the elements of music to create contrast between the A and B sections. Students are encouraged to use computers to notate their compositions.

Students either perform, or arrange for classmates to perform, their melodies. The teacher may choose to have the students record their melodies and/or perform them in class. Students and the teacher evaluate the melodies based on whether they used the correct number of measures, ABA form, dynamic change and accurate notation; whether they created a contrasting B section; whether they accurately described the contrast between their A and B sections, using appropriate musical vocabulary; and the extent to which their notation matches the performance.

Illustrative Learning/Assessment Activity L (Grades 5-8)

Content Standard 4:	Students will compose and arrange music.
Performance Standard:	a. compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance
Content Standard 5:	Students will read and notate music.
Performance Standard:	d. use standard notation to record their musical ideas and the musical ideas of others
Content Standard 6:	Students will listen to, describe and analyze music.
Performance Standards:	a. describe specific music events in a given aural example, using appropriate terminology b. analyze the uses of elements of music in aural examples representing diverse genres and cultures c. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions in their analyses of music
Content Standard 7:	Students will evaluate music and music performances.
Performance Standard:	b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements and improvisations by applying specific criteria appropriate for the style of the music, and offer constructive suggestions for improvement

Learning Activity for Standard 4a. Students are asked to create, by ear, a melody within the following guidelines. The melody:

- should be at least eight measures long;
- uses repetition (sequence) to create unity;
- range should be no more than an octave and should use notes contained in only one of the three following scales: C Major, F Major or G Major;
- is mostly stepwise, with skips added for variety;
- uses notes of only three rhythmic values: quarter, eighth and half;
- may contain rests; and
- ends on a resting tone.

Learning Activity for Standard 5d. Students are instructed to notate their melody and are told that their work will be assessed on the following dimensions:

- the degree to which the notated pitches and rhythms match the created melody; and
- accurate drawing of notational symbols.

Learning Activity for Standards 6 and 7. Students are asked to evaluate the strengths and areas they would like to improve in their compositions, recording their comments in their music journals and using music terminology whenever possible. Their evaluations are assessed on the following:

- accurate identification of strengths and areas needing improvement in their compositions (7b);
- providing appropriate suggestions for improving their compositions (7b); and
- identification of musical events in the composition (6b.), referring to the elements of music and using music terminology (6c).

Illustrative Learning/Assessment Activity M (At Four Grade Levels)

Content Standard 6: Students will listen to, describe and analyze music.

Content Standard 9: Students will understand music in relation to history and culture.

Learning Activity. Students select a live or recorded performance of a piece of music and identify the form, instrumentation, period, culture or other elements of that piece. They speculate about the function of the music within the culture (e.g., programmatic, dance, religious), supporting their ideas with descriptions and comparisons to other pieces from past experience. Students compare technical and expressive qualities of the music and/or its performance to other works/performances. Students support their conclusions, using appropriate musical vocabulary.

This task is interpreted for four grade clusters as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED

Grades K-4	**Grades 5-8**	**Grades 9-12 Proficient**	**Grades 9-12 Advanced**
6: a, b and c 9: a, b, c and d	6: all 9: a and b	6: a 9: a and c	
GRADE-LEVEL VARIATIONS ON TASKS			
Students select a song from the Bessie Smith book, *Step It Down*. They analyze the call and response form and place it in the context of African songs and early African-American spirituals and folk songs. They discuss the function in terms of religion and entertainment. They use body percussion and unpitched percussion instruments, and apply the "step-it-down" movement. They discuss differences in performance style from other folk songs with which they are familiar.	Students select an orchestral minuet. They analyze the ABA form, note the difference in instrumentation between the B section (trio) and the A section (tutti) and discuss the function of the minuet as a dance as well as a movement of an orchestral work. They will discuss rhythmic characteristics and tempo as elements of interpretation in relation to the dance function. Students will experience the minuet form through dance and instrument performance activities. They will compare their selected piece with other minuets to determine the extent to which the form has been consistent with the dance function or has evolved to a more abstract, concert function.	Students will select a recording of a piece for the Japanese *shakuhachi* (bamboo flute) such as *The Tenderness of Cranes*. They will identify the form according to changes in register, tempo, rhythm, melodic structure and repetition of material, and will note such performance techniques as flutter-tongue and the bending of tones. They will trace the evolution of the style from that of the wandering Buddhist monks to the contemporary classical setting. They will discuss the programmatic characteristics of the music that, for example, represent the manner in which the adult birds care for their young. They will compare the expressive qualities of music for the *shakuhachi* with that of programmatic and absolute music for the Western flute.	In the course of a unit on the music of Mexico, students will listen to a village performance of music from the Yaqui Deer Dance. They will view the Yaqui Deer Dance on the video of the Ballet Folklorica de Mexico. Finally, they will listen to *El Venado y Luis Sandi*, a suite for symphony orchestra composed with themes from the Yaqui Deer Dance. The students will identify the form of each recording in terms of degree of repetition and contrast, number of themes, etc. They will compare the instrumentation between performances. They will discuss the meaning of the Deer Dance in the culture and compare the performance styles between the village ensemble, the professional dance ensemble and the symphony orchestra. They will assess such aspects as the tone quality of the instruments in relation to the appropriateness for each setting.

Illustrative Learning/Assessment Activity N (Grades 9-12)

Content Standard 8:	Students will make connections between music, other disciplines and daily life.
Performance Standards:	a. explain how elements, artistic processes and organizational principles are used in similar and distinctive ways in the various arts and cite examples b. explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music

Learning Activity. As a midterm project for a performing group, students produce, direct and perform in an arts showcase during their scheduled exam period. Students are instructed to include vocal and instrumental music, dance, drama and visual artwork (either displayed at the performance site or involving the graphic layout and printing of the program).

Every student accepts responsibility for a role in the production, such as performer, conductor, director, producer (publicity, programs, rehearsal scheduling) or technician (lights, sound, props, runners, house). Students are instructed to work within their roles toward unity, variety and appropriateness in selecting, designing and performing the program. They are instructed to maintain a reflective journal documenting their contributions, including problems they encountered, how they solved them and how they might change their decisions if they had a second opportunity. In their decision making they are asked to focus across art forms on elements contributing to unity and variety in the production.

Students present their final product during the scheduled exam time. By the next class session, students are instructed to summarize in writing their individual involvement in the process, the artistic and organizational skills involved in the production and the technical problems that were solved. They are also instructed to describe the elements that contributed to unity and variety in the final production for each art form (dance, music, theatre and the visual arts).

Glossary For Music Standards

Note: asterisk (*) indicates other definitions found in this glossary.

Alla breve. The *meter signature C (with a vertical slash through the C) indicating the equivalent of 2/2 time.

Articulation. In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected, such as legato, staccato and marcato.

Classroom instruments. Instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, *fretted instruments, keyboard instruments and electronic instruments.

Diction. The *articulation or pronunciation of words when singing, including both vowel and consonant sounds.

Dynamic levels, dynamics. Degrees of loudness.

Elements of music. Pitch, *rhythm, *harmony, *dynamics, *timbre, *texture, *form.

Expression, expressive, expressively. With appropriate *dynamics, phrasing, *style and interpretation, and appropriate variations in dynamics and tempo.

Form. The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

Fretted instruments. Instruments with frets (strips of material across the fingerboard allowing the strings to be stopped at predetermined locations), such as guitar, ukulele, mountain dulcimer and sitar.

Genre. A type or category of music, e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland.

Harmony. The chordal or vertical combination of pitches.

Intonation. The degree to which pitch is accurately produced in performance, such as among the players in an ensemble.

Level of difficulty. For purposes of these standards, music is classified into six levels of difficulty:

- Level 1 – Very easy. Easy keys, *meters and rhythms; limited ranges.
- Level 2 – Easy. May include changes of tempo, key and meter; modest ranges.
- Level 3 – Moderately easy. Contains moderate technical demands, expanded ranges and varied interpretive requirements.
- Level 4 – Moderately difficult. Requires well-developed *technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
- Level 5 – Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle *dynamic requirements.
- Level 6 – Very difficult. Suitable for musically mature students of exceptional competence.

(Adapted with permission from NYSSMA Manual, Edition XXIII, published by the New York State School Music Association, 1991.)

Meter. The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a *meter signature at the beginning of a musical work or section.

Meter signature. An indicator of the *meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.

MIDI (Musical Instrument Digital Interface). Standard specifications that enable electronic instruments, such as the synthesizer, sampler, sequencer and drum machine from any manufacturer to communicate with one another and with computers.

Ostinato. A short musical pattern (rhythm, melodic phrase or bass line) that is repeated consistently throughout a composition.

Rhythm. The durations in time of a series of musical notes.

Staves. Plural of staff. The five parallel lines on which music is written.

Style. The distinctive or characteristic manner in which the *elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), *forms or types of composition (fugal style, contrapuntal style) or *genres (operatic style, bluegrass style).

Technical accuracy, technical skills. The ability to perform with appropriate *timbre, *intonation and *diction/ *articulation and correct pitches and *rhythms.

Texture. The manner in which musical lines or notes are interwoven in a section or work.

Timbre. The character or quality of a sound that distinguishes one sound source (such as instrument or voice) from another.

Tonality. The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music from ca. 1600.

THEATRE 2T

Applying The Program Goals To Theatre
Content And Performance Standards In Theatre By Grade
Connecticut Standards For Theatre Organized To Show Articulation (Sequence)
Illustrative Learning/Assessment Activities With Scoring Dimensions
Glossary For Theatre Standards

NOTE: To use Section 2T most effectively, first read the common introduction to this chapter (pages 17-28).

APPLYING THE PROGRAM GOALS TO THEATRE

Goal 1: Creating In Theatre

Creating in theatre is a collaborative process in which students use words, voice, movement and visual elements to express and develop their own and others' concepts, ideas and feelings. The dramatic/theatrical works students create may consist of improvised or scripted scenes, plays, film, television and/or video, and may incorporate the use of elements such as puppets, masks, dance, music, the visual arts and modern technology. Students should imagine, improvise, experiment, research, plan, design, write, rehearse, revise, express and present works as playwrights, actors, designers and directors.

The theatre standard most closely associated with creating new theatre is content standard 1. The collaborative nature of theatre means that there are other contributors to any final creation/production, such as the designer, producer (content standard 3) and director (content standard 4).

Illustrative Example

> Students are instructed to develop a scene with a beginning, middle and end. The stimulus for the scene is a chosen prop or costume. The scene must contain characters, a "problem" and a setting. Students work individually to generate ideas, then gather in small groups to select and develop the most promising premises. Each group is instructed to maintain a record of the "first draft" of its ideas. The groups may be given any amount of time from 10 minutes to several days to rehearse their scenes, after which each student is asked to discuss in writing and justify the choices and revisions that were made during the preparation process. Each scene is performed for the entire class, after which the class discusses the work, identifying and complimenting successful ideas and providing suggestions for improvement.

Goal 2: Performing (Acting) In Theatre

Performing is the process of students, both individually and collectively, presenting improvised or scripted work as actors in a manner that communicates effectively with an audience (content standard 2). To carry out this process independently, students must be able to select, analyze, interpret, prepare, refine and present diverse materials (content standards 3, 4, 5 and 7) while demonstrating the skills of movement, voice, imagination and self-discipline.

Illustrative Example

> A class is divided into several smaller groups, each of which selects and prepares one of a number of available scripts for performance. During the process of working with the script, students make decisions about their interpretive vision of the work, set, costume and "blocking" (positioning on stage). After students present their productions, they explain and discuss with the class their choice of repertory and the reasoning behind their interpretive decisions.

Goal 3: Responding In Theatre

Responding involves students reacting to ideas, stories, scripts, designs, artistic choices and actions of others. Students should select, observe, describe, analyze, evaluate and explain works of theatre, film, television and video (content standard 7). Students should be able to describe how theatre, society, culture and history influence each other. Students should be able to identify and compare works of theatre and film from selected cultures and historical periods, justifying their answers by using appropriate theatre vocabulary (content standard 8). The tangible evidence of students' responses may range from spontaneous applause to formal critiques based on informed observation.

Illustrative Example

> Students read and analyze a scene from a play, then view a video of two different interpretations of that scene performed by professional actors. The details of the professional actors' performance techniques and interpretations are compared, after which students select the version they prefer. They defend their choices in writing, citing specific elements of the actors' performances in support of their preferences.

Goal 4: Theatre Materials, Techniques, Forms, Language, Notation And Literature/Repertoire

The central materials of theatre are words, gestures, movement, props, scenery and, sometimes, electronic media. The Connecticut theatre standards call for students to improvise, write and interpret scripts (content standards 1, 2 and 4); to research and analyze as bases for understanding formal and other elements of theatre work (content standards 5 and 7); and to understand a variety of repertoire (content standard 8).

Goal 5: Importance Of Theatre

Theatre has played and continues to play an important role throughout history and in all cultures. The Connecticut theatre standards are designed to help students understand and appreciate this importance. For example, the Grades 5-8 performance standards for content standard 8 (history and cultures) call for students to "analyze the emotional and social impact of dramatic events in their lives, in their community and in other cultures."

Goal 6: Theatrical Works And Characteristics

To be prepared to respond to and participate in theatre, students need to internalize a varied personal repertoire of theatrical works, describe the characteristics of those works (content standard 7) and understand them in their cultural and historical contexts (content standards 5 and 8). This guide does not propose a specific canon of theatrical works for students to study, instead leaving that to local decision makers. It does, however, provide a table illustrating how the theatre content of the 1997 National Assessment of Educational Progress was distributed, as an example of how a district might select and organize the theatrical repertoire/literature its students view and perform (see Appendix I).

Goal 7: Lifelong Involvement In Theatre

The Connecticut standards call for all students to achieve levels of understandings and skills in theatre which prepare them for lifelong involvement as audience members and, for students who choose to focus on theatre at the secondary level, to reach a level of competence that will permit them to remain actively involved as creators and/or performers of theatre throughout their lives. A student who maintains lifelong involvement in theatre might:

- go to the theatre locally and in other towns and cities;
- become involved in community theatre or play-reading groups;
- volunteer backstage technical skills – building sets, sound and lighting – to local community theatre productions;
- financially support local theatre;
- read plays and screenplays or buy books, magazines and videos on theatre;
- introduce the next generation to theatre – support school theatrical productions, volunteer to help back stage, drive buses, make costumes, organize school trips to the theatre; and
- view TV, theatre and film critically.

Goal 8: Preparation For Careers In Theatre

All of the Connecticut theatre standards provide important background for students who choose to pursue a career in theatre. Content standard 6 calls for students to make connections between theatre and daily life, including careers. The following listings are the kinds of experiences which prepare students for careers in theatre:

Actors

- study the texts of plays
- history of theatre courses
- performance experience in class and school
- theatre visits/internships
- view videos of theatrical productions and quality performances on film
- talk to professional actors
- movement and voice courses

Playwrights

- all of the above
- text-analysis courses
- writing courses
- scripting classroom improvisations and plays

Directors

- as for actors
- directing experience in class and school productions
- assisting the director on a major school production

Lighting, set, costume and sound designers

- design projects (lighting, sets, costumes, makeup, sound)
- history of theatre courses
- internships in local theatre
- theatre visits

K-12 Teachers

- all of the above
- peer coaching/rehearsal assistant
- assisting the director on school productions
- stage managing school productions

Therapists

- role-play/group dynamics
- adapting stories for plays/scripting structured improvisations
- internships in special facilities
- psychology courses
- history of theatre courses

Stage managers

- production projects – being responsible for production schedules/props
- assisting stage manager on a large school production

Critics, theatre writers

- viewing school, community and professional productions
- discussions of classroom theatre work, professional performances live and on video
- writing reviews for school newspapers and magazines
- analytical and critical writing exercises in theatre curriculum
- history of theatre courses

Film and Television directors/ producers

- as for directors
- film studies/history of film courses
- videography and multimedia courses

Theatre managers/administrators

- as for actors, directors, designers, stage managers and critics
- business management courses

Goal 9: Examples Of Providing Students With Opportunities For Community Participation

Students can:

- participate in community theatre groups and performances;
- participate in programs provided by professional companies;
- observe/attend performances or workshops given at schools by local theatre artists and groups;
- connect their work to cultural or service organizations, using theatre experiences;
- create theatrical performances for local community events;
- perform at hospitals, senior centers, etc.; and
- intern at community or professional theatres.

Goal 10: Connections

Content standard 6 focuses on connections between theatre, other disciplines and daily life. Examples of connections between theatre and other arts disciplines include the following:

- most theatre work involves the design of sets, props and costumes, thereby including the visual arts; and
- musical theatre work – including genres such as opera and the Broadway musical – by definition involves the skills contributed by musicians and frequently by dancers.

Examples of connections between theatre and non-arts disciplines include:

- Theatre and social studies
    - enact characters from various historical periods or situations;
    - analyze historical and cultural impact and influence of theatre; and
    - write dialogue for and role-play discussions of historical and contemporary issues.

- Theatre and science:
    - technical theatre (props, lighting and sound boards, machines for stage and character movement);
    - enact characters of important scientists and their discoveries/inventions; and
    - use movement and gesture to dramatize concepts found in science, such as life cycles, ecology, the food chain, positions of plants, etc.

- Theatre and language arts:
    - the art of theatre also is an important branch of language arts, involving all five elements of that discipline – reading, writing, speaking, listening and viewing.

CONTENT AND PERFORMANCE STANDARDS IN THEATRE BY GRADE

Theatre is a composite art which combines playwriting, reading, acting, directing, designing and stage managing – and often singing and dancing – in the presentation of work. Creating, performing and responding to theatre also require a variety of sophisticated viewing and listening skills, coupled with a clear understanding of the context within which each work was created. The theatre standards represent the range of skills which are required for students to function successfully in the variety of roles which the informed theatre creator, performer and audience member must carry out.

"Theatre" includes live, improvised and scripted work, as well as film, television and other electronic media.

Content Standards

Students will:

1. create theatre through improvising, writing and refining scripts;
2. act by developing, communicating and sustaining characters;
3. design and produce the technical elements of theatre through artistic interpretation and execution;
4. direct by planning or interpreting works of theatre and by organizing and conducting rehearsals;
5. research, evaluate and apply cultural and historical information to make artistic choices;
6. make connections between theatre, other disciplines and daily life;
7. analyze, critique and construct meanings from works of theatre; and
8. demonstrate an understanding of context by analyzing and comparing theatre in various cultures and historical periods.

GRADES K-4

1. Create theatre through improvising, writing and refining scripts

Students will:

a. collaborate to select interrelated characters, environments and situations for classroom dramatizations; and

b. improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue.

2. Act by developing, communicating and sustaining characters

Students will:

a. imagine and clearly describe characters, their relationships and their environments;

b. use variations of locomotor and nonlocomotor movement and vocal pitch, tempo, and tone for different characters; and

c. assume roles (based on personal experience and heritage, imagination, literature and history) in classroom dramatizations.

3. Design and produce the technical elements of theatre through artistic interpretation and execution

Students will:

a. design the playing space to communicate characters and action in specific locales; and

b. collaborate to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes and makeup.

4. Direct by planning or interpreting works of theatre and by organizing and conducting rehearsals

Students will:

a. collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations.

5. Research, evaluate and apply cultural and historical information to make artistic choices

Students will:

a. communicate information to peers about people, events, time and place related to classroom dramatizations.

6. Make connections between theatre, other disciplines and daily life

Students will:

a. describe visual, aural, oral and kinetic elements in theatre, dance, music and visual arts;

b. compare how ideas and emotions are expressed in theatre, dance, music and visual arts;

c. select movement, music or visual elements to enhance the mood of a classroom dramatization;
d. identify connections between theatre and other disciplines in the curriculum; and
e. identify various careers available to theatre artists.

7. Analyze, critique and construct meanings from works of theatre

Students will:

a. identify and describe the visual, aural, oral and kinetic elements of classroom dramatizations and dramatic performances;
b. explain how the wants and needs of characters are similar to and different from their own;
c. articulate emotional responses to and explain personal preferences about whole dramatic performances, as well as parts of those performances; and
d. analyze classroom dramatizations and, using appropriate terminology, constructively suggest (1) alternative ideas for dramatizing roles, arranging environments and developing situations and (2) means of improving the collaborative processes of planning, playing, responding and evaluating.

8. Demonstrate an understanding of context by analyzing and comparing theatre in various cultures and historical periods

Students will:

a. identify and compare similar characters and situations in stories and dramas from and about various cultures, create classroom dramatizations based on these stories and dramas, and discuss how theatre reflects life; and
b. identify and compare the various settings and reasons for creating dramas and attending theatre.

GRADES 5-8

1. Create theatre through improvising, writing and refining scripts

Students will:

a. individually and in groups, develop characters, environments and actions that create tension and suspense; and
b. refine and record dialogue and action.

2. Act by developing, communicating and sustaining characters

Students will:

a. analyze dramatic text to discover, articulate and justify character motivation;
b. invent character behaviors based on the observation of interactions, ethical choices and emotional responses of people;
c. use acting skills (such as sensory recall, concentration, breath control, diction, body alignment and control of isolated body parts) to develop characterizations that reflect artistic choices; and
d. in an ensemble, interact as the invented characters.

3. Design and produce the technical elements of theatre through artistic interpretation and execution

Students will:

a. describe and use the relationship among scenery, properties, lighting, sound, costumes and makeup in creating an environment appropriate for the drama;
b. analyze improvised and scripted scenes for technical requirements;
c. develop the environment using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity) and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and nontraditional sources; and
d. work collaboratively and safely to select and create elements of scenery, properties, lighting and sound to signify environments, and costumes and makeup to suggest character.

4. Direct by planning or interpreting works of theatre and by organizing and conducting rehearsals

Students will:

a. demonstrate social, group and consensus skills by leading small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes.

5. Research, evaluate and apply cultural and historical information to make artistic choices

Students will:

a. apply research from print and nonprint sources to script writing, acting, design and directing choices.

6. Make connections between theatre, other disciplines and daily life

Students will:

a. describe characteristics and compare the presentation of characters, environments and actions in theatre, dance and visual arts;
b. incorporate elements of dance, music and visual arts to express ideas and emotions in improvised and scripted scenes;
c. express and compare personal reactions to several art forms;
d. describe and compare the functions and interactions of performing artists, visual artists and audience members in theatre, dance, music and visual arts;
e. describe ways in which the principles and subject matter of theatre and other arts disciplines taught in school are interrelated;
f. explain how social concepts, such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy and empathy, apply in theatre and daily life; and
g. explain the knowledge, skills and discipline needed to pursue careers and avocational opportunities in theatre.

7. Analyze, critique and construct meanings from works of theatre

Students will:

a. describe and analyze the effect of publicity, study guides, programs and physical environments on audience response and appreciation of dramatic performances;
b. articulate and support the meanings constructed from dramatic performances;
c. use articulated criteria to describe, analyze and constructively evaluate the effectiveness of artistic choices in dramatic performances; and
d. describe and evaluate the perceived effectiveness of students' contributions (as playwrights, actors, designers and directors) to the collaborative process of developing improvised and scripted scenes.

8. Demonstrate an understanding of context by analyzing and comparing theatre in various cultures and historical periods

Students will:

a. describe and compare universal characters and situations in dramas from and about various cultures and historical periods, create improvised and scripted scenes based on these universal characters and situations, and discuss how theatre reflects a culture;
b. analyze the emotional and social impact of dramatic events in their lives, in the community and in other cultures; and
c. explain how culture affects the content and design elements of dramatic performances.

GRADES 9-12

1. Create theatre through improvising, writing and refining scripts

Students will:

a. construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.

2. Act by developing, communicating and sustaining characters

Students will:

a. analyze the physical, emotional and social dimensions of characters found in dramatic texts from various genres and media;
b. compare and demonstrate acting techniques and methods from a variety of periods and styles; and
c. in an ensemble, create and sustain characters.

3. Design and produce the technical elements of theatre through artistic interpretation and execution

Students will:

- a. explain the basic physical and chemical properties of the technical aspects of theatre, such as light, color, electricity, paint and makeup;
- b. analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements;
- c. develop designs that use visual and aural elements to convey environments that clearly support the text;
- d. apply technical skills and understandings, including scientific and technological advances, to collaboratively and safely create functional scenery, properties, lighting, sound, costumes and makeup; and
- e. design coherent stage management, and promotional and business practices.

4. Direct by planning or interpreting works of theatre and by organizing and conducting rehearsals

Students will:

- a. develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most appropriate;
- b. justify selection of text, interpretation and visual/aural choices; and
- c. effectively communicate directorial choices to a small ensemble for improvised or scripted scenes.

5. Research, evaluate and apply cultural and historical information to make artistic choices

Students will:

- a. identify and research cultural, historical and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to help make artistic choices for informal and formal productions.

6. Make connections between theatre, other disciplines and daily life

Students will:

- a. describe and compare the materials, elements and means of communicating in theatre, dance, music and the visual arts;
- b. determine how the nondramatic art forms are modified to enhance the expression of ideas and emotions in theatre;
- c. illustrate the integration of arts media in informal or formal presentations;
- d. create and solve interdisciplinary problems using theatre;
- e. analyze the significance of theatre in their lives and how theatre influences their behavior and thinking; and
- f. explore career opportunities in theatre and theatre-related fields.

7. Analyze, critique and construct meanings from works of theatre

Students will:

- a. construct social meanings from informal and formal productions from a variety of cultures and historical periods, and relate these to current personal, national and international issues;
- b. articulate and justify personal aesthetic criteria for critiquing dramatic texts and events by comparing artistic intent with the final performance;
- c. analyze and critique performances and constructively suggest alternative artistic choices; and
- d. constructively evaluate their own and others' collaborative efforts in informal and formal productions.

8. Demonstrate an understanding of context by analyzing and comparing theatre in various cultures and historical periods

Students will:

- a. compare similar themes in drama from various cultures and historical periods, create informal and formal performances using these themes, and discuss how theatre can reveal universal concepts;
- b. identify and compare the lives, works and influences of representative theatre artists in various cultures and historical periods;
- c. identify cultural and historical sources of American theatre and musical theatre; and
- d. analyze the effect of their own cultural experiences on their dramatic work.

CONNECTICUT STANDARDS FOR THEATRE ORGANIZED TO SHOW ARTICULATION (SEQUENCE)

Content Standard [illegible] Students [illegible] scripts.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. collaborate to select interrelated characters, environments and situations for classroom dramatizations; and	a. individually and in groups, develop characters, environments and actions that create tension and suspense; and	a. construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.
b. improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue.	b. refine and record dialogue and action.	

BEST COPY AVAILABLE

Content Standard #2 - Students will act by developing, communicating and sustaining characters.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. imagine and clearly describe characters, their relationships and their environments;	a. analyze dramatic text to discover, articulate and justify character motivation;	a. analyze the physical, emotional and social dimensions of characters found in dramatic texts from various genre and media;
b. use variations of locomotor and nonlocomotor movement and vocal pitch, tempo and tone for different characters; and	b. invent character behaviors based on the observation of interactions, ethical choices and emotional responses of people;	b. compare and demonstrate acting techniques and methods from a variety of periods and styles; and
c. assume roles (based on personal experience and heritage, imagination, literature and history) in classroom dramatizations.	c. use acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that reflect artistic choices; and	c. in an ensemble, create and sustain characters.
	d. in an ensemble, interact as the invented characters.	

[illegible] Standard 5: Studen[illegible] theatre [illegible] interpretation and execution.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. design the playing space to communicate characters and action in specific locales; and	a. describe and use the relationship among scenery, properties, lighting, sound, costumes and makeup in creating an environment appropriate for the drama;	a. explain the physical and chemical properties of the technical aspects of theatre, such as light, color, electricity, paint and makeup;
b. collaborate to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes and makeup.	b. analyze improvised and scripted scenes for technical requirements;	b. analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements;
	c. develop the environment using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity) and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and nontraditional sources; and	c. develop designs that use visual and aural elements to convey environments that clearly support the text;
	d. work collaboratively and safely to select and create elements of scenery, properties, lighting and sound to signify environments, and costumes and makeup to suggest character.	d. apply technical skills and understandings, including scientific and technological advances, to collaboratively and safely create functional scenery, properties, lighting, sound, costumes and makeup; and
		e. design coherent stage management, and promotional and business plans.

BEST COPY AVAILABLE

Content Standard 4: Students will direct [illegible] organizing and conducting rehearsals.

Grades K-4	Grades 5-8	Grades 9-12
Students will:	*Students will:*	*Students will:*
a. collaboratively plan and rehearse improvisations and demonstrate various ways of staging classroom dramatizations.	a. demonstrate social, group and consensus skills by leading small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes.	a. develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most appropriate;
		b. justify selection of text, interpretation and visual/aural choices; and
		c. effectively communicate directorial choices to a small ensemble for improvised or scripted scenes.

Content Standard: Students will [illegible] and apply cultural [illegible] information to make artistic choices.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. communicate information to peers about people, events, time and place related to classroom dramatizations.	a. apply research from print and nonprint sources to script writing, acting, design and directing choices.	a. identify and research cultural, historical and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to help make artistic choices for informal and formal productions.

BEST COPY AVAILABLE

Content Standard 6: Students will [illegible] daily life.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. describe visual, aural, oral and kinetic elements in theatre, dance, music and visual arts;	a. describe characteristics and compare the presentation of characters, environments and actions in theatre, musical theatre, dance and visual arts;	a. describe and compare the materials, elements and means of communicating in theatre, dance, music and the visual arts;
b. compare how ideas and emotions are expressed in theatre, dance, music and visual arts;	b. incorporate elements of dance, music and visual arts to express ideas and emotions in improvised and scripted scenes;	b. determine how the nondramatic art forms are modified to enhance the expression of ideas and emotions in theatre;
c. select movement, music or visual elements to enhance the mood of a classroom dramatization;	c. express and compare personal reactions to several art forms;	c. illustrate the integration of arts media in informal or formal presentations;
d. identify connections between theatre and other disciplines in the curriculum; and	d. describe and compare the functions and interaction of performing artists, visual artists and audience members in theatre, dance, music and visual arts;	d. create and solve interdisciplinary problems using theatre; and
e. identify various careers available to theatre artists.	e. describe ways in which the principles and subject matter of theatre and other disciplines taught in school are interrelated;	e. explore career opportunities in theatre and theatre-related fields.
	f. explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk-taking, sympathy and empathy apply in theatre and daily life; and	
	g. explain the knowledge, skills and discipline needed to pursue careers and avocational opportunities in theatre.	

Content Standard 7: Students will analyze, critique and construct meanings from works of theatre.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. identify and describe the visual, aural, oral and kinetic elements of classroom dramatizations and dramatic performances;	a. describe and analyze the effect of publicity, study guides, programs and physical environments on audience response and appreciation of dramatic performances;	a. construct social meanings from informal and formal productions from a variety of cultures and historical periods, and relate to current personal, national and international issues;
b. explain how the wants and needs of characters are similar to and different from their own;	b. articulate and support the meanings constructed from dramatic performances;	b. articulate and justify personal aesthetic criteria for critiquing dramatic texts and events by comparing artistic intent with the final performance;
c. articulate emotional responses to and explain personal preferences about whole dramatic performances, as well as parts of those performances; and	c. use articulated criteria to describe, analyze and constructively evaluate the effectiveness of artistic choices in dramatic performances; and	c. analyze and critique performances and constructively suggest alternative artistic choices; and
d. analyze classroom dramatizations and, using appropriate terminology, constructively suggest (1) alternative ideas for dramatizing roles, arranging environments and developing situations and (2) means of improving the collaborative processes of planning, playing, responding and evaluating.	d. describe and evaluate the effectiveness of students' contributions (as playwrights, actors, designers and directors) to the collaborative process of developing improvised and scripted scenes.	d. constructively evaluate their own and others' collaborative efforts in informal and formal productions.

BEST COPY AVAILABLE

Con[illegible] Students will d[illegible] theatre in various cultures and historical [illegible]

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. identify and compare similar characters and situations in stories and dramas from and about various cultures, create classroom dramatizations based on these stories and dramas, and discuss how theatre reflects life; and	a. describe and compare universal characters and situations in dramas from and about various cultures and historical periods, create improvised and scripted scenes based on these universal characters and situations, and discuss how theatre reflects a culture;	a. compare similar themes in drama from various cultures and historical periods, create informal and formal performances using these themes, and discuss how theatre can reveal universal concepts;
b. identify and compare the various cultural settings and reasons for creating dramas and attending theatre.	b. analyze the emotional and social impact of dramatic events in their lives, in the community and in other cultures; and	b. identify and compare the lives, works and influence of representative theatre artists in various cultures and historical periods;
	c. explain how culture affects the content and design element of dramatic performances.	c. identify cultural and historical sources of American theatre and musical theatre; and
		d. analyze the effect of their own cultural experiences on their dramatic work.

ILLUSTRATIVE LEARNING/ASSESSMENT ACTIVITIES WITH SCORING DIMENSIONS

The following sample learning/assessment activities are intended to illustrate how the standards may be taught and assessed in a classroom. Some of the instructional and assessment sequences emphasize a particular content standard; others are deliberately designed to address multiple standards. Opportunities for assessment are provided within each instructional sequence. Collectively, these activities are designed to demonstrate the following important principles:

- Series of well-designed instructional activities typically address more than one standard. While it is often desirable to break instruction into discrete chunks to focus on specific skill or knowledge areas, the most interesting and effective instruction recognizes and exploits the fact that the standards are interrelated. As pointed out in the common introduction to this chapter, having students carry out several steps of an artistic process necessarily addresses several content standards. This enables teachers to cover, and students to make connections among, broader ranges of learning. [Note: Although each illustrative activity requires students to apply learning from many, if not all, of the content standards, only those content standards which are actually ***assessed*** are listed.]

- Opportunities for assessment grow naturally out of well-designed sequences of instruction, rather than occurring as add-ons after the end of such a sequence. Such assessments, which are built into instructional sequences, often are referred to as "embedded" assessments.

- The dimensions of assessment (attributes of the student work which are assessed) always should be linked to, and derive naturally from, the content and performance standards that the instructional sequence is designed to address. In other words, what is assessed should be what teachers had hoped that students would learn.

The following table is designed to assist readers in finding illustrative learning/assessment activities for particular content standards and grade levels. A teacher looking for an example of how content standard 4 might be addressed at Grade 8 should find the number 4 in the Content Standard column, then follow that row over to the Grade 8 column to find the letter(s) of the learning assessment activity(s). Each illustrative learning/assessment activity is presented in alphabetical order.

GUIDE TO FINDING ILLUSTRATIVE ACTIVITIES AT DIFFERENT GRADE LEVELS

Content Standard	Illustrative Learning Activities		
	Grade 4	Grade 8	Grade 12
1	I, K	A, I, K	I, K
2	I, J	I, J	B, I, J
3		C	
4		D	
5	G, K	K	E, K
6	F, K	H, K	K
7	J, K	A, H, J, K	B, J, K
8			E

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Illustrative Learning/Assessment Activity A (Grades 5-8)

Content Standard 1:	Students will create theatre through improvising, writing and refining scripts.
Performance Standards:	a. individually and in groups, develop characters, environments and actions that create tension and suspense b. refine and record dialogue and action
Content Standard 7:	Students will analyze, critique and construct meanings from works of theatre.
Performance Standard:	d. describe and evaluate the effectiveness of students' contributions (as playwrights, actors, designers and directors) to the collaborative process of developing improvised and scripted scenes

Learning Activity. Working in pairs, students build a structured improvisation based on the idea of suspense – two people waiting for something awful to happen. The scene can be funny or scary. They are instructed to build mood, atmosphere and tension by manipulating their voices (quality, tone and volume) and timing (planned pauses and changes in the speed of delivery). The students decide on the events, characters and context for their scene and develop the scene through improvisation. They perform these scenes for their peers, after which – guided as necessary by teacher questions – the class provides constructive comments on each performance. The students then record their work for other actors by scripting the scene and incorporating stage directions which detail events, characters and context.

Illustrative Learning/Assessment Activity B (Grades 9-12)

Content Standard 2:	Students will act by developing, communicating and sustaining characters.
Performance Standards:	a. analyze the physical, emotional and social dimensions of characters found in dramatic texts from various genres and media b. compare and demonstrate acting techniques and methods from a variety of periods and styles c. in an ensemble, create and sustain characters
Content Standard 7:	Students will analyze, critique and construct meanings from works of theatre.
Performance Standard:	c. analyze and critique performances and constructively suggest alternative artistic choices

Learning Activity. Students study acting techniques over a period of weeks through demonstrations, lectures, exercises, videos, assignments and viewing, performing and discussing scenes. As a culminating activity for the unit, students are asked to perform scenes that demonstrate their ability to analyze text and translate that text into believable characters, using appropriate acting techniques (voice, movement, blocking, props, costumes, makeup). The students then critique the scenes in discussion with the teacher and peers, based on the above criteria.

Illustrative Learning/Assessment Activity C (Grades 5-8)

Content Standard 3: Students will design and produce the technical elements of theatre through artistic interpretation and execution.

Performance Standards:

a. describe and use the relationship among scenery, properties, lighting, sound, costumes and makeup in creating an environment appropriate for the drama
b. analyze improvised and scripted scenes for technical requirements

Learning Activity. After learning the principles of ground-plan design, including drawing to scale, students choose scripts (scenes, one-act plays, full-length plays) from a teacher-selected pool. The students read and discuss the scenes and determine the needs of the scene for a realistic presentation. They then design a ground plan for their realistic scene/play, which is drawn to scale and uses correct symbols for walls, windows, doors, platforms and steps.

Possible Extension. Students draw the set from the perspective of the audience and explain how the set reflects the ethnic background, culture and environment of their characters.

Illustrative Learning/Assessment Activity D (Grades 5-8)

Content Standard 4: Students will direct by planning or interpreting works of theatre and by organizing and conducting rehearsals.

Performance Standard:

a. demonstrate social, group and consensus skills by leading small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes

Content standard 4 requires students to play the role of director by planning and staging scripted and unscripted scenes. They should be able to use good communication skills to rehearse and improve the performance of actors. They should be able to explain and justify the reasoning behind their stage decisions.

Learning Activity. The teacher introduces a generic (nonspecific) dialogue of eight pairs of lines for two actors and demonstrates how such scripts, through different readings, can be interpreted to have different meanings. Through guided discussion, students brainstorm possible contexts for the scene.

The teacher then provides the students with a different generic script. Each student works individually to plan the scene in terms of context, event and characters; then plans the stage moves which the two actors will make. Students write their stage directions onto the script using appropriate abbreviations. They then work in threes, taking turns directing their scenes while the other two students function as actors. The teacher circulates, evaluating the extent to which students use the communication skills required to rehearse and improve their peers' acting performances.

As the scenes are presented, the class discusses the success of each scene based on organization and interpretation. Students must be able to explain and support the reasoning behind their interpretations and stage decisions.

Illustrative Learning/Assessment Activity E (Grades 9-12)

Content Standard 5: Students will research, evaluate and apply cultural and historical information to make artistic choices.

Performance Standard:
a. communicate information to peers about people, events, time and place related to classroom dramatizations

Content Standard 8: Students will demonstrate an understanding of context by analyzing and comparing theatre in various cultures and historical periods.

Performance Standards:
a. compare similar themes in drama from various cultures and historical periods, create informal and formal performances using these themes, and discuss how theatre can reveal universal concepts
c. identify cultural and historical sources of American theatre and musical theatre

Learning Activity. Students research Commedia del' Arte and its relationship to the Renaissance. The class discusses and compares the stereotypical characters, situations and events of Commedia del' Arte to contemporary "situation comedy." They are then asked to improvise scenes based on the stereotypical characters of Commedia del' Arte and, further, to translate these "types" into scripted scenes featuring contemporary characterizations. The scripted scenes are performed, edited and evaluated based on their success in translating the concepts.

Alternative Activities. Students could compare how original plays are adapted to other art forms (e.g., movies, musicals, operas, ballets). They could compare how different playwrights or visual artists interpret a particular story or theme. They could investigate a concept such as "masks" or "clowns" throughout history and across cultures.

Illustrative Learning/Assessment Activity F (Grades K-4)

Content Standard 6: Students will make connections between theatre, other disciplines and daily life.

Performance Standards:
a. describe characteristics and compare the presentation of characters, environments and actions in theatre, dance and visual arts
c. select movement, music or visual elements to enhance the mood of a classroom dramatization

Learning Activity. For an integrated unit involving social studies, language arts, science, theatre, visual arts and music, students read and research legends about the Sun in various cultures. They then write and illustrate their own Sun legends. Props and scenery are designed and made, and the legends are mimed to the accompaniment of "Greek chorus" (choral narrative or reading). Orff instruments are used for musical accompaniment, and some excerpts can be set to simple pentatonic music. The "performances" are shared with other classes and/or parents.

Illustrative Learning/Assessment Activity G (Grades K-4)

Content Standard 5: Students will research, evaluate and apply cultural and historical information to make artistic choices.

Performance Standard: a. communicate information to peers about people, events, time and place related to classroom dramatizations

Learning Activity. For a homework assignment, students draw a map of their community's main street to share in class in order to create an imaginary dramatization which will take place on that street. The map must include significant landmarks, such as schools, churches, shops, etc. In groups of two or three they improvise a scene connected to one of the landmarks and deal with a contemporary issue.

Next, they research pictures of how the street looked 50 years ago, in order to create a dramatization from that time. As with the first improvisation, the map must contain landmarks and the scene should deal with an issue of that time which was discovered as part of the research.

Scenes will be evaluated based on the accuracy of the maps and historical significance of the issues selected. The success of the acting also will be assessed, based on traditional critique of voice, movement and blocking.

Illustrative Learning/Assessment Activity H (Grades 5-8)
(Interdisciplinary Activity: Theatre And Health)

Content Standard 6: Students will make connections between theatre, other disciplines and daily life.

Performance Standard: a. describe characteristics and compare the presentation of characters, environments and actions in theatre, dance and visual arts

Content Standard 7: Students will analyze, critique and construct meanings from works of theatre.

Performance Standard: c. use articulated criteria to describe, analyze and constructively evaluate the effectiveness of artistic choices in dramatic performances

Learning Activity. After creating short, improvised scenes in pairs on the theme of "playground arguments," the students watch each scene. Scenes must have a beginning, middle and end. The "argument" must be resolved within the scene and should be performed in a way to create believable characters in a believable context.

The teacher then leads the class in a group critique by asking questions which check first for the audience's understanding of the "arguments" and then for the quality of the performances. Sample questions: Did you believe in this argument? What was it about? Did the pair resolve their argument, or do you think they will go on arguing? Could you hear them? Did their movement and body language help you to believe in this argument? What other artistic choices (props, costumes, blocking, etc.) helped the audience understand the context?

The students then view an excerpt from a children's video in which two characters are arguing. The teacher divides the students into small groups to answer the above sample questions in relation to the video excerpt. Each group then presents and supports its ideas to the class. Students should be directed to discuss how the theatre pieces help them to understand the issues addressed in the class scenes as well as in the video.

Illustrative Learning/Assessment Activity I (At Three Grade Levels)

Content Standard 1: Students will create theatre through improvising, writing and refining scripts.

Content Standard 2: Students will act by developing, communicating and sustaining characters.

Learning Activity. Using props and/or costumes as stimuli, students develop a scene with a beginning, middle and end. The scene must contain characters, a problem and a setting. Students work individually or in small groups to prepare their scenes. They share their imagined ideas with each other, try out ideas, make choice and begin to develop the story. They rehearse the evolving scene, experiment and plan further, making final decisions. All scenes are performed for the entire class and a discussion follows.

This task is interpreted for three grade clusters as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED		
Grades K-4	**Grades 5-8**	**Grades 9-12**
1: a	1: a and b 2: a and b	1: a and b 2: a, b and c
GRADE-LEVEL VARIATIONS ON TASKS		
Students base character/setting on the chosen prop or costume. Performances probably will be solos and duets. At this early stage, "character" and "setting" are more important and appropriate than "problem."	Students base improvisations on the chosen prop or costume. The challenge is for students to work in groups of five or fewer. Collaborative decision making and cooperation are essential to success on this task. In addition to "character" and "setting," this age group must demonstrate "problem" or "conflict" within the scene.	Within the given improvisations, students may emphasize the significance of the chosen prop or costume. Students must demonstrate all elements in creating the scenes. Elements include "character," "setting," "problem" and the structure of beginning, middle and end.

Illustrative Learning/Assessment Activity J (At Three Grade Levels)

Content Standard 2: Students will act by developing, communicating and sustaining characters.

Content Standard 7: Students will analyze, critique and construct meanings from works of theatre.

Learning Activity. Students view part of a silent movie without subtitles, or an excerpt from a movie or video without sound, and discuss how the movements and body language helped to clarify the character and the character's feelings. They then are assigned the homework task of observing someone carefully, in order to be able to describe the particular movements and mannerisms of that person and to be able to imitate (not parody) them as precisely as possible. In class, after demonstrations, students again discuss how the body reveals the personality or mood of the person studied. They take turns using physicalizations to express feelings/emotions/conditions, such as anger, fear, timidity, shyness, joy, sorrow, depression, age, anxiety, humor, and threat. They then discuss the difference between using the whole body or one part, and when each might be appropriate.

Students then are assigned a character from a story from literature or a scene excerpted from a play and are asked to create physicalizations (movements, gestures, stances, walks, mannerisms, facial expressions) which help to define the character. They perform the scene for their peers and teacher, who offer feedback on the communicative power of their choices.

This task is interpreted for three grade clusters as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED

Grades K-4	Grades 5-8	Grades 9-12
2: a and b	2: a, b and c 7: b	2: a, b and c 7: a, c and d

GRADE-LEVEL VARIATIONS ON TASKS

Grades K-4	Grades 5-8	Grades 9-12
Students point out gestures and movements identified with specific storybook characters. Students discuss these gestures and movements and what they represent (feelings, personality, attitude). They then discuss what kind of gestures or movements would best suit the characters in their scene/story, and act out that scene/story.	Students view gestures and mannerisms of people around them and discuss how they reflect their emotions and attitudes. They analyze the text of their scenes and make decisions about what kinds of physicalizations would best help to interpret the characters' feelings, attitudes and personalities. They incorporate these ideas into their performances.	Students analyze text and write complete biographies and descriptions of physicalizations for the characters. They incorporate these into their stage directions and use them in performances. They videotape their performances and analyze the effectiveness of their choices in clarifying the characterization. They then edit and refine the physicalizations and videotape the new performances, again analyzing and refining.

Illustrative Learning/Assessment Activity K (At Three Grade Levels)

Content Standard 1:	Students will create theatre through improvising, writing and refining scripts.
Content Standard 5:	Students will research, evaluate and apply cultural and historical information to make artistic choices.
Content Standard 6:	Students will make connections between theatre, other disciplines and daily life.
Content Standard 7:	Students will analyze, critique and construct meanings from works of theatre.

Learning Activity. Through the study of masks from various cultures and historical periods, students analyze the relationship between ritual and theatre performances. Students view videos on, read about and research the topic. They then create an original scene involving the use of music, movement and masks which they have designed and constructed. Performances then are videotaped and critiqued.

This task interpreted for three grade clusters as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED

Grades K-4	**Grades 5-8**	**Grades 9-12**
1: a and b	1: a and b 5: a 6: c	1: a and b 5: a 6: c and d 7: d

GRADE-LEVEL VARIATIONS ON TASKS

Students look at books and read stories and legends about masks. They then read (or have read to them) a legend or story which they will convert into a scene with masks. They create the masks, choose music and create movement for their characters. They present the scenes for their peers and/or parents.	Students complete research and then analyze the use of masks in theatre of various cultures. They then select scenes to interpret, using masks which they create, as well as music and movement.	Students complete research, then analyze the evolution of masks from ritual to theatre, and their uses in various cultures. In groups, they select a culture, era or style to represent (e.g., Greek, Commedia del' Arte, Noh, Native American, etc.). They script original scenes, create original masks, create and/or select appropriate music and movement, and perform.

Glossary For Theatre Standards

Action. The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.

Aesthetic criteria. Criteria developed about the visual, aural and oral aspects of the witnessed event derived from cultural and emotional values and cognitive meaning.

Aesthetic qualities. The emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art.

Artistic choices. Selections made by theatre artists about situation, action, direction and design in order to convey meaning.

Classical. A dramatic form and production techniques considered of significance in earlier times in any culture or historical period.

Classroom dramatizations. The act of creating character, dialogue, action and environment for the purpose of exploration, experimentation and study in a setting where there is no formal audience observation except for that of fellow students and teachers.

Constructed meaning. The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral and visual symbols of a dramatic production.

Drama. The art of composing, writing, acting or producing plays; a literary composition intended to portray life or character or to tell a story – usually involving conflicts and emotions exhibited through action and dialogue – designed for theatrical performance.

Dramatic media. Means of telling stories by way of stage, film, television, radio or computer discs.

Electronic media. Means of communication characterized by the use of technology, e.g., radio, computers, virtual reality.

Ensemble. The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production.

Environment. Physical surroundings that establish place, time and atmosphere/mood; the physical conditions that reflect and affect the emotions, thoughts and actions of characters.

Formal production. The staging of a dramatic work for presentation for an audience.

Front of house. Box office and lobby.

Improvisation. The spontaneous use of movement and speech to create a character or object in a particular situation.

Informal production. The exploration of all aspects of a dramatic work (such as visual, oral, aural) in a setting where experimentation is emphasized. Similar to classroom dramatizations, with classmates and teachers as the usual audience.

New art forms. The novel combination of traditional arts and materials with emerging technology, such as performance art, videodiscs and virtual reality.

Role. The characteristic and expected social behavior of an individual in a given position, e.g., mother, employer. Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

Script. The written dialogue, description and directions provided by the playwright.

Social pretend play. When two or more children engage in unsupervised enactments; participants use the play to explore social skills and understandings.

Tension. The atmosphere created by unresolved, disquieting or inharmonious situations that human beings feel compelled to address.

Text. The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.

Theatre. The imitation/representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors and playwrights; the place that is the setting for dramatic performances. A performing art form which includes live improvised and scripted work as well as film, television and other electronic media.

Theatre literacy. The ability to create, perform, perceive, analyze, critique and understand dramatic performances.

Traditional forms. Forms that use time-honored theatrical practices.

Unified production concept. A brief statement, metaphor or expression of the essential meaning of a play that orders and patterns all the play's parts; a perceptual device used to evoke associated visual and aural presuppositions serving to physicalize and unify the production values of a play.

VISUAL ARTS 2V

Applying The Program Goals To The Visual Arts
Content And Performance Standards In The Visual Arts By Grade
Connecticut Standards For The Visual Arts Organized To Show Articulation (Sequence)
Illustrative Learning/Assessment Activities With Scoring Dimensions
Glossary For Visual Arts Standards

NOTE: To use Section 2V most effectively, first read the common introduction to this chapter (pages 17-28).

APPLYING THE PROGRAM GOALS TO THE VISUAL ARTS

Goal 1: Creating In The Visual Arts

Creating in the visual arts and design involves the construction and communication of meaning through making an object, environment or visual image (including film or video). The creating process involves evaluation, reflection and the ability to employ skills and knowledge in the creation of the work (content standard 5). Creative behaviors include observing/perceiving, problem finding/problem solving, sensing/feeling, imagining/dreaming, marveling/risking, transforming/symbolizing, researching/exploring, planning/organizing, comparing/contrasting, analyzing/synthesizing, ideating/generating alternatives, evaluating/judging, and selecting media and processes. When creating, students should construct meaning or function in visual form, employing a range of subject matter, themes, symbols or problems (content standard 3). Students should apply understanding of relationships among media, techniques and processes (content standard 1) and the communication or expression of ideas and/or function. Students also should demonstrate their understanding of the relationship between the visual organization of elements (content standard 2) and the expression of ideas, meaning and function.

Illustrative Example

> In preparation for an assignment to create a landscape painting, a class examines several landscape paintings of various styles and historical periods. The teacher initiates group discussion of the expressive and technical qualities which characterize landscape paintings – e.g., foreground, middleground, background, horizon, line, perspective, methods and techniques for the application of paint, color and the use of art elements and principles of design as they relate to the composition. The students build on these qualities as they identify possible criteria for evaluating landscape painting, which the teacher develops into a set of scoring dimensions.
>
> Students then create several thumbnail sketches outlining possible ideas for their own landscape paintings, and tentatively select one to develop further based on criteria provided by the teacher. Students work in pairs to provide each other with feedback about the thumbnail sketches. Once they have selected one sketch, students develop more detailed studies (draft sketches) of specific components of their plan (vegetation, animals, sky), consulting peers and the teacher for advice and referring to model landscapes displayed in the classroom. When most of the students have completed at least a portion of their actual painting, the group critiques each work to highlight successes and suggest ways of solving any problems that have arisen. When they have completed their paintings each student assesses his or her own piece based on the scoring criteria provided by the teacher. The teacher also assesses the piece; then the two conference to compare and discuss their evaluations.

Goal 2: Performing In The Visual Arts? Probably Not.

The reason that a distinction is made between the visual arts and the performing arts is that most visual arts experiences do not involve performance. Performances move in real time and require a performer to act as an intermediary by interpreting the art work. Although some visual artists strive for "movement" in their work, such movement usually is virtual or perceived rather than real – inanimate (i.e., nonkinetic) visual work does not move in real time, as do the performing arts. Furthermore, the visual arts require no intermediary. That is, a performing artist does not have to be involved – either physically present or recorded in a medium such as audio or videotape – in interpretively recreating a work of visual art for that work to be fully experienced by a viewer.

There are forms of visual art, particularly multimedia "performance art," which combine visual art with other disciplines, such as theatre, and therefore qualify as performance. Some visual artists contend that a museum docent is performing when discussing a painting, or that someone who mounts an exhibit is organizing a performance. What is important for the sake of curriculum development is that terms be used consistently, and that minimal time be expended debating abstract semantics. Whether or not docent activity and exhibiting are performances, they are important learning experiences for children.

Goal 3: Responding In The Visual Arts

The process of responding involves students' abilities to interpret and evaluate their own work, the work of their peers and the work of other artists.

Students should be able to identify, describe, compare, interpret and judge works of art and design (content standard 5). Their interpretations should center around the ideas, themes, theories, meanings, functions, means of representation (content standard 3), organizing principles (content standard 2), media (content standard 1), and also the attitude toward audience/consumer employed by the artist/designer. The descriptions and evaluations can be presented in a variety of communicative forms, e.g., journal, oral presentation, essay, art work.

Students should be able to analyze the role of personal, social, cultural and historical contexts in the interpretation of art and design (content standard 4); and recognize, describe and apply aesthetic theories in the interpretation and judgment of works of art and design. Students should engage with the big aesthetic questions, such as *What is art? What makes it art? What makes good art good? What makes valuable art valuable?*

Illustrative Example

> Students "read" a chosen painting: Edvard Munch's *The Cry*. Teacher-led questioning guides them through the process of observing, describing and discussing the qualities of the painting. The students then compare the work to two other Expressionist paintings, from which they derive hypotheses about the characteristics of Expressionism. The class then takes a field trip to an exhibit of Expressionist work, where each student chooses a favorite painting and is given a postcard of that painting. When they return, students write about what they saw that led them to choose that particular work. They then write an explanation of the qualities they found in their chosen work that do and do not fit the principles of Expressionism derived in class, using art vocabulary to refer to the elements and principles of design whenever possible. The class discusses each selected work and reconsiders its definitions of Expressionism.

Goal 4: Visual Art Materials, Techniques, Forms, Language, Notation And Literature/Repertoire

The materials of art include an enormous variety of visual media. Students need to understand visual media, techniques and processes (content standard 1) and how to identify, analyze and apply the elements and varied principles and forms of art (content standards 2 and 5). They also should understand and be able to classify a variety of art works (content standard 4).

Goal 5: Importance Of The Visual Arts

Art has played and continues to play an important role throughout history and in all cultures. The Connecticut visual arts standards are designed to help students understand and appreciate this importance. For example, the Grades 5-8 performance standards for content standard 4 ("students will understand the visual arts in relation to history and culture") call for students to "know and compare the characteristics and purposes of works of art representing various cultures, historical periods and artists."

Goal 6: Works And Characteristics Of Art

To be prepared to respond to and participate in the visual arts, students need to internalize a varied personal repertoire of art works, describe the characteristics of those works (content standards 2 and 5) and understand them in their cultural and historical contexts (content standard 4). This guide does not propose a specific "canon" (prescribed list) of visual art works for students to study, instead leaving that to local decision makers. It does, however, provide a table illustrating how the art content of the 1997 National Assessment of Educational Progress was distributed as an example of how a district might select and organize the visual arts repertoire its students view and discuss (see Appendix I).

Goal 7: Lifelong Involvement In The Visual Arts

The Connecticut standards call for all students to achieve a level of understandings and skills in art which prepares them for lifelong involvement as an audience member, and for students who choose to focus on the visual arts at the secondary level, to reach a level of competence that will permit them to remain actively involved as creators of art throughout their lives.

Students who maintain lifelong involvement in the visual arts might:

- attend or join local art guilds and museums;
- perform volunteer work for their local art museums;
- visit art museums and experience architecture in other cities and countries;
- attend "art" cinemas or view films with an awareness of visual images, editing and camera work;
- communicate ideas through two- and three-dimensional language;
- buy original art, art reproductions, postcards and craft work;
- write letters to local newspapers supporting arts budgets;
- encourage the next generation to take art in school;
- select books, videos and arts reproductions from local libraries;

- attend local art gallery openings, arts and crafts exhibits;
- financially support the visual arts;
- design a quality personal living space; and
- contribute to community involvement in the design and building processes which create the environment, including public art.

Goal 8: Preparation For Careers In The Visual Arts

All of the Connecticut visual arts standards provide important background for students who choose to pursue a career in art. Content standard 6 calls for students to make connections between art and daily life, including careers. The following listings are the kinds of experiences which prepare students for careers in the visual arts:

Professional Artists

- take classes and courses in all available arts media throughout school career
- visit exhibits/attend lectures
- read art books/magazines and watch art videos
- experiment with materials and techniques based on independent research
- use technology such as computers for computer-assisted drawing (CAD) and multimedia performances
- participate in internships with local artists, guilds, etc.

K-12 Teachers

- all practical and theoretical aspects of the visual arts
- school internships

Art Therapists

- all of the above plus psychology courses
- school internships

Architects/Urban Planners

- as for professional artists
- internships in architects' offices and/or town planning departments

Landscape Architects

- as for professional artists
- environmental studies and internships

Interior Designers

- as for professional artists
- textile and furniture-design courses
- internships

Designers

- as for professional artists
- a range of design courses, including graphic and industrial design
- videography, computer and multimedia courses
- internships

Curators, Education Specialists, Docents

- as for all of the above, but with an emphasis on history of art courses
- visit exhibits
- internships in museums

Historians/Writers

- all of the above

Museum Directors, Gallery Directors/ Managers/Owners

- as for docents
- business management and arts administration courses

Goal 9: Examples Of Providing Students With Opportunities For Community Participation

In the visual arts:

- students identify a site in the community which is run down, empty, ugly, neglected, etc.; research it; and plan projects to improve it, making drawings and models that they present to local officials; and
- students create a gallery of their work in a local children's hospital.

Goal 10: Connections

Visual arts content standard 6 focuses on connections between visual art, other disciplines and daily life.

Examples of connections between the visual arts and other arts disciplines include:

- the design of costumes, stage decorations, lighting designs, sets, programs and posters for dance and theater productions;
- art to interpret narrative and program music; and
- using art to visualize various musical styles such as Baroque, Romantic, jazz, blues, Native American, etc.

Examples of connections between the visual arts and non-arts disciplines include:

- art, design and mathematics:
  - the mathematical basis for the visual organization of paintings and sculpture in terms of the golden section/golden mean; anatomical proportions;
  - demonstration of mathematical equations such as the Fibonacci ratio and the golden mean proportions; and
  - use of golden mean in architecture; computer fractals and tessellations;
- art and social studies:
  - the use of art to explore history: through historical paintings for costume, environment and architectural research, and historic events;
  - the use of art as social history from cave paintings to the present;
  - the use of art to explore geography: the art student as map maker;
  - analyze the historical and cultural impact and influence of the visual arts; and
  - understanding cultural diversity through art, architecture and geography (climate, topography, building materials etc.);
- art and language arts:
  - visual art as a means of communication, symbol, image, etc.;
  - reading and writing about works of art and architecture;
  - art as illustration: students illustrate school literary publications; and
  - debate issues of aesthetics.; and
- art and science:
  - study of light and color theory, spectrum, Newton, rainbows, etc; pigment/theory of color mixing etc.; life study, anatomy, human body;
  - art as environmental recording and research (drawing natural phenomena such as leaves, rocks, fish, landscapes, trees, etc.);
  - study and application of structural principles/use of physics; natural dye process and chemical dye reaction;
  - holograms /science and technology;
  - ceramics/glazes; fibers/weaving;
  - medical illustration; and
  - historic preservation.

Hunt's
TOMATO
SAUCE

CONTENT AND PERFORMANCE STANDARDS IN THE VISUAL ARTS BY GRADE

The visual arts standards come from a more philosophical tradition, rooted in a dialectic about the nature and purpose of art. Consequently, content standards for the visual arts tend to be conceptually broader than for the other arts disciplines, and each one includes a diverse set of skills and knowledge within the performance standards. Each content standard, however, is focused toward a different way of thinking and working.

Content Standards

Students will:

1. understand, select and apply media, techniques and processes;
2. understand and apply elements and organizational principles of art;
3. consider, select and apply a range of subject matter, symbols and ideas;
4. understand the visual arts in relation to history and cultures;
5. reflect upon, describe, analyze, interpret and evaluate their own and others' work; and
6. make connections between visual arts, other disciplines and daily life.

GRADES K-4

1. Understand, select and apply media, techniques and processes

Students will:

- a. differentiate between a variety of media, techniques and processes;
- b. describe how different media, techniques and processes cause different effects and personal responses;
- c. use different media, techniques and processes to communicate ideas, feelings, experiences and stories; and
- d. use art media and tools in a safe and responsible manner.

2. Understand and apply elements and organizational principles of art

Students will:

- a. identify the different ways visual characteristics are used to convey ideas;
- b. describe how different expressive features, and ways of organizing them, cause different responses; and
- c. use the elements of art and principles of design to communicate ideas.

3. Consider, select and apply a range of subject matter, symbols and ideas

Students will:

- a. discuss a variety of sources for art content; and
- b. select and use subject matter, symbols and ideas to communicate meaning.

4. Understand the visual arts in relation to history and cultures

Students will:

- a. recognize that the visual arts have a history and a variety of cultural purposes and meanings;
- b. identify specific works of art as belonging to particular styles, cultures, times and places; and
- c. create art work that demonstrates understanding of how history or culture can influence visual art.

5. Reflect upon, describe, analyze, interpret and evaluate their own and others' work

Students will:

- a. identify various purposes for creating works of art;
- b. describe visual characteristics of works of art using visual arts terminology;
- c. recognize that there are different responses to specific works of art;
- d. describe their personal responses to specific works of art using visual arts terminology; and
- e. identify possible improvements in the process of creating their own work.

6. Make connections between the visual arts, other disciplines and daily life

Students will:

- a. identify connections between characteristics of the visual arts and other arts disciplines;
- b. identify connections between the visual arts and other disciplines in the curriculum;

c. describe how the visual arts are combined with other arts in multimedia work;
d. demonstrate understanding of how the visual arts are used in the world around us; and
e. recognize that works of visual art are produced by artisans and artists working in different cultures, times and places.

GRADES 5-8

1. Understand, select and apply media, techniques and processes

Students will:

a. select media, techniques and processes to communicate ideas, reflect on their choices and analyze what makes them effective;
b. improve the communication of their own ideas by effectively using the characteristics of a variety of traditional and contemporary art media, techniques and processes (two-dimensional and three-dimensional, including media/technology); and
c. use different media, techniques and processes (two-dimensional and three-dimensional, including media/technology) to communicate ideas, feelings, experiences and stories.

2. Understand and apply elements and organizational principles of art

Students will:

a. use ways of arranging visual characteristics and reflect upon what makes them effective in conveying ideas;
b. recognize and reflect on the effects of arranging visual characteristics in their own and others' work; and
c. select and use the elements of art and principles of design to improve communication of their ideas.

3. Consider, select and apply a range of subject matter, symbols and ideas

Students will:

a. consider, select from and apply a variety of sources for art content to communicate intended meaning; and
b. consider and compare the sources for subject matter, symbols and ideas in their own and others' work.

4. Understand the visual arts in relation to history and cultures

Students will:

a. know and compare the characteristics and purposes of works of art representing various cultures, historical periods and artists;
b. describe and place a variety of specific significant art objects by artist, style and historical and cultural context; and
c. analyze, describe and demonstrate how factors of time and place (such as climate, natural resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art.

5. Reflect upon, describe, analyze, interpret and evaluate their own and others' work

Students will:

a. compare and contrast purposes for creating works of art;
b. describe and analyze visual characteristics of works of art using visual art terminology;
c. compare a variety of individual responses to, and interpretations of, their own works of art and those from various eras and cultures;
d. describe their own responses to, and interpretations of, specific works of art;
e. reflect on and evaluate the quality and effectiveness of their own and others' work, using specific criteria (e.g., technique, formal and expressive qualities, content); and
f. describe/analyze their own artistic growth over time in relation to specific criteria.

6. Make connections between visual arts, other disciplines and daily life

Students will:

a. compare the characteristics of works in the visual arts and other art forms that share similar subject matter, themes, purposes, historical periods or cultural context;
b. describe ways in which the principles and subject matter of the visual arts and other disciplines taught in school are interrelated;
c. combine the visual arts with another art form to create coherent multimedia work;
d. apply visual arts knowledge and skills to solve problems common in daily life; and
e. identify various careers that are available to artists.

GRADES 9-12

1. Understand, select and apply media, techniques and processes

Students will:

- a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood;
- b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes; and
- c. communicate ideas consistently at a high level of effectiveness in at least one visual arts medium.

2. Understand and apply elements and organizational principles of art

Students will:

- a. judge the effectiveness of different ways of using visual characteristics in conveying ideas; and
- b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual arts problems.

3. Consider, select and apply a range of subject matter, symbols and ideas

Students will:

- a. use, record and develop ideas for content over time; and
- b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values, to communicate intended meaning.

4. Understand the visual arts in relation to history and cultures

Students will:

- a. analyze and interpret artworks in terms of form, cultural and historical context, and purpose;
- b. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups in order to formulate analyses, evaluations and interpretations of meaning; and
- c. compare works of art to one another in terms of history, aesthetics and culture; justify their conclusions; and use these conclusions to inform their own art making.

5. Reflect upon, describe, analyze, interpret and evaluate their own and others' work

Students will:

- a. research and analyze historic meaning and purpose in varied works of art;
- b. reflect critically on various interpretations to better understand specific works of art;
- c. defend personal interpretations using reasoned argument; and
- d. apply critical and aesthetic criteria (e.g., technique, formal and expressive qualities, content) in order to improve their own works of art.

6. Make connections between visual arts, other disciplines and daily life

Students will:

- a. analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style;
- b. compare the creative processes used in the visual arts with the creative processes used in the other arts and non-arts disciplines;
- c. create and solve interdisciplinary problems using multimedia; and
- d. apply visual arts skills and understandings to solve problems relevant to a variety of careers.

CONNECTICUT STANDARDS FOR THE VISUAL ARTS ORGANIZED TO SHOW ARTICULATION (SEQUENCE)

Content Standard 1: Students will understand and apply media, techniques and processes.

Grades K-4 ***Students will:***	*Grades 5-8* ***Students will:***	*Grades 9-12* ***Students will:***
a. differentiate between a variety of media, techniques and processes;	a. select media, techniques and processes to communicate ideas, reflect on their choices and analyze what makes them effective;	a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood;
b. describe how different media, techniques and processes cause different effects and personal responses;	b. improve the communication of their own ideas by effectively using the characteristics of a variety of traditional and contemporary art media, techniques and processes (two-dimensional and three-dimensional, including media/technology); and	b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes; and
c. use different media, techniques and processes to communicate ideas, feelings, experiences and stories; and	c. use different media, techniques and processes (two-dimensional and three-dimensional, including media/technology) to communicate ideas, feelings, experiences and stories.	c. communicate ideas consistently at a high level of effectiveness in at least one visual arts medium.
d. use art media and tools in a safe and responsible manner.		

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Content Standard 2: Students will understand and apply elements and organizational principles* of art.

Grades K-4	*Grades 5- 8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. identify the different ways visual characteristics are used to convey ideas;	a. use ways of arranging visual characteristics and reflect upon what makes them effective in conveying ideas;	a. judge the effectiveness of different ways of using visual characteristics in conveying ideas; and
b. describe how different expressive features, and ways of organizing them, cause different responses; and	b. recognize and reflect on the effects of arranging visual characteristics in their own and others' work; and	b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual art problems.
c. use the elements of art and principles of design to communicate ideas.	c. select and use the elements of art and principles of design to improve communication of their ideas.	

While the "elements of art" are applicable to works of art from all cultures, the principles of design are not. The term "organizational principles," therefore, refers not only to the western "principles of design," but also to all other approaches to organizing art.

Content Standard 3: Students will consider, select and apply a range of subject matter, symbols and ideas.

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. discuss a variety of sources for art content*; and	a. consider, select from and apply a variety of sources for art content to communicate intended meaning; and	a. use, record and develop ideas for content over time; and
b. select and use subject matter, symbols and ideas to communicate meaning.	b. consider and compare the sources for subject matter, symbols and ideas in their own and others' work.	b. use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts and cultural and aesthetic values to communicate intended meaning.

****Examples of content include personal experience, imagination, environment, music, storytelling, literature, poetry, and cultural and historical context.***

Content Standard 4: Students will understand the visual arts in relation to history and culture;

Grades K-4	*Grades 5-8*	*Grades 9-12*
Students will:	***Students will:***	***Students will:***
a. recognize that the visual arts have a history and a variety of cultural purposes and meanings;	a. know and compare the characteristics and purposes of works of art representing various cultures, historical periods and artists;	a. analyze and interpret art works in terms of form, cultural and historical context, and purpose;
b. identify specific works of art as belonging to particular styles, cultures, times and places; and	b. describe and place a variety of specific significant art objects by artist, style and historical and cultural context; and	b. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups in order to formulate analyses, evaluations and interpretations of meaning; and
c. create art work that demonstrates understanding of how history or culture can influence visual art.	c. analyze, describe and demonstrate how factors of time and place (such as climate, natural resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art.	c. compare works of art to one another in terms of history, aesthetics and culture; justify conclusions made; and use these conclusions to inform their own art making.

Content Standard 5: Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.

Grades K-4 ***Students will:***	*Grades 5-8* ***Students will:***	*Grades 9-12* ***Students will:***
a. identify various purposes for creating works of art;	a. compare and contrast purposes for creating works of art;	a. research and analyze historic meaning and purpose in varied works of art;
b. describe visual characteristics of works of art using visual arts terminology;	b. describe and analyze visual characteristics of works of art using visual arts terminology;	b. reflect critically on various interpretations to better understand specific works of art;
c. recognize that there are different responses to specific works of art;	c. compare a variety of individual responses to, and interpretations of, their own works of art and those from various eras and cultures;	c. defend personal interpretations using reasoned argument; and
d. describe their personal responses to specific works of art using visual arts terminology; and	d. describe their own responses to, and interpretations of, specific works of art;	d. apply critical and aesthetic criteria (e.g., technique, formal and expressive qualities, content) in order to improve their own works of arts;
e. identify possible improvements in the process of creating their own work.	e. reflect on and evaluate the quality and effectiveness of their own and others' work using specific criteria (e.g., technique, formal and expressive qualities, content); and	
	f. describe/analyze their own artistic growth over time in relation to specific criteria.	

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Content Standard 6: Students will make connections between visual arts, other disciplines and daily life.

Grades K-4	Grades 5-8	Grades 9-12
Students will:	***Students will:***	***Students will:***
a. identify connections between characteristics of the visual arts and other arts disciplines;	a. compare the characteristics of works in the visual arts and other art forms that share similar subject matter, themes, purposes, historical periods or cultural context;	a. analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style;
b. identify connections between the visual arts and other disciplines in the curriculum;	b. describe ways in which the principles and subject matter of the visual arts and other disciplines taught in school are interrelated;	b. compare the creative processes used in the visual arts with the creative processes used in the other arts and non-arts disciplines;
c. describe how the visual arts are combined with other arts in multimedia work;	c. combine the visual arts with another art form to create coherent multimedia work;	c. create and solve interdisciplinary problems using multimedia; and
d. demonstrate understanding of how the visual arts are used in the world around us; and	d. apply visual arts skills and understandings to solve problems common in daily life; and	d. apply visual arts skills and understandings to solve problems relevant to a variety of careers.
e. recognize that works of visual art are produced by artisans and artists working in different cultures, times and places.	e. identify various careers that are available to artists.	

ILLUSTRATIVE LEARNING/ASSESSMENT ACTIVITIES WITH SCORING DIMENSIONS

The following sample learning/assessment activities are intended to illustrate how the standards may be taught and assessed in a classroom. Some of the instructional and assessment sequences emphasize a particular content standard; others are deliberately designed to address multiple content standards. Opportunities for assessment are provided within each instructional sequence. Collectively, these activities are designed to demonstrate the following important principles:

- Series of well-designed instructional activities typically address more than one standard. While it is often desirable to break instruction into discrete chunks to focus on specific skill or knowledge areas, the most interesting and effective instruction recognizes and exploits the fact that the standards are interrelated. As pointed out in the common introduction to this chapter, having students carry out several steps of an artistic process necessarily addresses several content standards. This enables teachers to cover, and students to make connections among, broader ranges of learning. [Note: Although each illustrative activity requires students to apply learning from many, if not all, of the content standards, only those content standards which are actually ***assessed*** are listed.]

- Opportunities for assessment grow naturally out of well-designed sequences of instruction, rather than occurring as add-ons after the end of such a sequence. Such assessments, which are built into instructional sequences, often are referred to as "embedded" assessments.

- The dimensions of assessment (attributes of the student work which are assessed) always should be linked to, and derive naturally from, the content and performance standards that the instructional sequence is designed to address. In other words, what is assessed should be what teachers had hoped that students would learn.

The following table is designed to assist readers in finding illustrative learning/assessment activities for particular content standards and grade levels. A teacher looking for an example of how content standard 3 might be addressed at Grade 8 should find the number 3 in the Content Standard column, then follow that row over to the Grade 8 column to find the letter(s) of the learning assessment activity(s). Each illustrative learning/assessment activity is presented in alphabetical order.

GUIDE TO FINDING ILLUSTRATIVE ACTIVITIES AT DIFFERENT GRADE LEVELS

Content Standard	Illustrative Learning Activities		
	Grade 4	Grade 8	Grade 12
1	D	B, D	C, D
2	D, E	B, D, E	C, D, E
3	A, D, E	B, D, E	D
4	A	D	
5	D, E	B, D, E	C, D, E
6		B	E

Illustrative Learning/Assessment Activity A (Grades K-4)

Content Standard 4:	Students will understand the visual arts in relation to history and cultures.
Performance Standards:	a. recognize that the visual arts have a history and a variety of cultural purposes and meanings b. identify specific works of art as belonging to particular styles, cultures, times and places
Content Standard 3:	Students will consider, select and apply a range of subject matter, symbols and ideas.
Performance Standards:	a. discuss a variety of sources for art content b. select and use subject matter, symbols and ideas to communicate meaning

Learning Activity for Content Standard 4. Students examine and discuss exemplars of ancient Mexican art, Mexican folk art and the art work of a contemporary Spanish artist. The use of symbols in the art works is analyzed and the meaning of the symbols in the particular works discussed. During the discussion, the teacher emphasizes the ways in which the symbols represent important ideas for the artist (e.g., family, religion, work, celebration or death). The students then are asked to identify and describe in writing the symbols in a set of ancient, folk and contemporary Mexican prints selected by the teacher.

Learning Activity for Content Standard 3. Students choose an idea which is important to them in their own lives and create a set of six symbols to represent this idea. Next, the students create an artistic work which incorporates at least four of these symbols to communicate their idea.

(NOTE: See assessment criteria and rubric for Activity A on page 135.)

ASSESSMENT CRITERIA AND RUBRIC FOR ACTIVITY A

	Creates Symbols	Applies Symbols	Applies Elements and Principles
Advanced Student's mastery substantially exceeds the objective	Six artistic symbols are created.	There is substantial evidence of the incorporation of the chosen theme and the symbols contribute to the cohesiveness of the entire piece.	A range of artistic strategies (elements and principles of design) is incorporated.
Proficient Student has mastered the objective	Four or five artistic symbols are created.	Symbols incorporated in the work are representative of a concept or human activity and there is evidence of incorporation of this theme, i.e., repetition or single use of symbols. However, they do not contribute to the cohesiveness of the piece.	Several artistic strategies (elements and principles of design) are incorporated.
Basic Student is progressing, but hasn't mastered the objective	Two or three artistic symbols are created.	There is no evidence of the application of symbolism as discussed, i.e., no repetition of symbols or single use that contributes to a cohesive whole.	Few artistic strategies (elements and principles of design) are incorporated.

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Illustrative Learning/Assessment Activity B (Grades 5-8)

Content Standard 1:	Students will understand, select and apply media, techniques and processes.
Performance Standard:	c. use different media, techniques and processes (two-dimensional and three-dimensional, including media/technology) to communicate ideas, feelings, experiences and stories
Content Standard 2:	Students will understand and apply elements and organizational principles of art.
Performance Standards:	a. use ways of arranging visual characteristics and reflect upon what makes them effective in conveying ideas b. recognize and reflect on the effects of arranging visual characteristics in their own and others' work c. select and use the elements of art and principles of design to improve communication of their ideas
Content Standard 3:	Students will consider, select and apply a range of subject matter, symbols and ideas.
Performance Standard:	b. consider and compare the sources for subject matter, symbols and ideas in their own and others' work
Content Standard 5:	Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.
Performance Standards:	b. describe and analyze visual characteristics of works of art using visual arts terminology d. describe their own responses to, and interpretations of, specific works of art e. reflect on and evaluate the quality and effectiveness of their own and others' work using specific criteria (e.g., technique, formal and expressive qualities, content)
Content Standard 6:	Students will make connections between the visual arts, other disciplines and daily life.
Performance Standard:	a. compare the characteristics of works in the visual arts and other art forms that share similar subject matter, themes, purposes, historical periods or cultural context

THEME OF LEARNING ACTIVITY: CREATING AN ABSTRACT SPORTS PAINTING

Learning Activity for Content Standards 2 and 5. Students discuss abstraction in art and – using the work of William Johnson, Jacob Lawrence and Henri Matisse as reference material – they compare use of color, plane and pattern in the artists' abstract figural work. After the discussion, students note in various ways (journal, sketch, chart) the similarities and differences in the work of the above artists.

Learning Activity for Content Standard 3. Next, students brainstorm various ways that sports figures are represented in space, color or patterning (e.g., crowds in stands, basketball players defending the basket, etc.). They extend the idea further by examining a range of sports photographs.

(continued)

Learning Activity for Content Standards 1, 2, 3 and 6. Students choose one sports activity and "web" various activities in the sport. They then compile resources for the development of their own painting (photos from magazines, newspapers, etc.). Drawing on this reference material, students apply the ideas of abstraction discussed previously by bringing a realistic drawing of their chosen sports activity to the abstract stage through a series of drafts. A "web" is a way of visually organizing ideas in which students brainstorm ideas; write words to represent those ideas, such as on the board; and use lines to show interconnections between related ideas.

Learning Activity for Content Standard 5. The students' paintings then are exhibited and the students -- through process form, journal form or critique – evaluate their own paintings and those of others, in relation to criteria, including the abstraction of the form (reminiscent of the work of the artists studied) and the use of the principles of art: movement, repetition of pattern, emphasis, color, shape and space.

Illustrative Learning/Assessment Activity C (Grades 9-12)

Content Standard 1: Students will understand, select and apply media, techniques and processes.

Performance Standards:

a. apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood
b. conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes

Content Standard 2: Students will understand and apply elements and organizational principles of art.

Performance Standards:

a. judge the effectiveness of different ways of using visual characteristics in conveying ideas
b. apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions and effectively solve a variety of visual arts problems

Content Standard 5: Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.

Performance Standard:

d. apply critical and aesthetic criteria (e.g., technique, formal and expressive qualities, content) in order to improve their own works of arts

Background. The students complete a series of lessons on different perspective types: one-point, two-point, aerial, atmospheric and overlapping. They study the use of perspective in various art works by established artists.

Learning Activity. Students view and discuss the "figure" in works of art, including photos of figures in perspective and artworks by Charles White, Philip Pearlstein, Antoine Wetter, Albrecht Durer and Mark Fredrickson. They examine "foreshortening" in drawings and the technique of how to achieve the perspective effect. Students then use acetate to draw a figure in perspective, using the method of Albrecht Durer, and critique the finished work.

Next, students draw from life, figures in a variety of perspective poses (up in the air, lying down, from above, from below). When the series of figure drawings is complete, the students write an account of the perspective problems they encountered during this task (relating directly to their own figure drawings) and how they attempted to solve them. Their writing should include appropriate use of art terminology and references to the general approaches of, and specific works by, established artists.

Possible Extension. Use the computer to change, distort and abstract various perspectives.

Illustrative Learning/Assessment Activity D (At Three Grade Levels)

(It is possible to adapt an idea for an instructional unit to address standards at different grade levels by altering the level of prior knowledge, skill and thinking involved. The following examples demonstrate how this might be accomplished.)

Content Standard 1:	Students will understand, select and apply media, techniques and processes.
Content Standard 2:	Students will understand and apply elements and organizational principles of art.
Content Standard 3:	Students will consider, select and apply a range of subject matter, symbols and ideas.
Content Standard 4:	Students will understand the visual arts in relation to history and cultures.
Content Standard 5:	Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.
Content Standard 6:	Students will make connections between the visual arts, other disciplines and daily life.

Painting a landscape. Students will examine collectively, as a class, several landscape paintings of various styles and historical periods. After teacher-directed discussion of expressive and technical qualities of a landscape painting (foreground, middle ground, background, horizon, line, perspective, application of paint methods and techniques, color, and the use of art elements and principles of design as they relate to the composition), students will create their own landscape paintings. They will communicate their ideas through preliminary sketches, written description and discussion, and research and compile visual resources (photos and examples of paintings which include similar land forms and architectural details). They will also map out the technical sequence and methodology they will use in order to achieve the desired effects. Completed works will be exhibited with statements from each artist, and the class will participate in a critique.

Extension to architecture. An extension of the landscape activity to address architecture and the built environment, still focusing on the same student standards, is presented on page 140.

The landscape activity can be adapted for three different grade clusters as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED

Grades K-4	Grades 5 - 8	Grades 9 - 12
1: c	1: a and c	1: a and b
2: a,b and c	2: a,b and c	2: a and b
3: a	3: a and b	3: b
		4: a,b and c
5: b	5: a,b,d and e	5: a,b and d

GRADE-LEVEL VARIATIONS ON TASKS

Students are shown two landscape paintings of contrasting styles and historical periods. After a teacher-directed discussion about the reproductions, students will imagine, plan thorough sketching and discuss a framework for their own landscape painting. Students select a limited color palette to work with and experiment with color mixing and direct paint application in tempera paint. Painting at this level tends to be intuitive and direct, but work should show the beginnings of visual and analytical choice and use of direction in visual thinking.

Students are shown three landscape paintings of contrasting styles and historical periods. After an in-depth teacher-facilitated analysis of the reproductions, students will conceptualize and plan through more detailed sketches and written descriptions of their own landscape paintings. They will identify ideas they wish to convey through their landscapes. Visual detail and content will be more complex and researched. Paintings will demonstrate more complex thinking and there will be a greater interaction of expressive and technical qualities. Students will select an expanded color palette utilizing more tints and shades. More advanced paint applications will be explored and applied, i.e., blending, dry brush, wet into wet, etc., in water color and acrylic paint. At this level, perspective becomes more advanced and visual representation becomes more complex as well as realistically accurate. Students will engage in self- and peer critiques during and after the process of creating their paintings.

In a museum or gallery setting, students observe five landscape paintings of contrasting styles and historical periods, including at least one from a non-western culture. Critique and interpretive analysis are now more sophisticated, contrasting the different cultural beliefs and attitudes reflected in the paintings. Drawing on their study of chemistry and social studies, students speculate about the possible impact on the landscapes of the materials available to the painters, possibly following up by conducting research. After an in-depth written and/or oral student-generated discussion, students will, on site, select, plan and develop a series of detailed sketches for their own landscape paintings. They will explain the perspective or ideas they are attempting to convey through their paintings, comparing them to those expressed in the five landscape paintings in the museum or gallery. The sketches will be synthesized into a sophisticated schema, with complex abstract visual thought and imagery. Expressive and technical qualities of the paintings are proficient and, in some cases, advanced. Students will select and utilize an extensive color palette and a variety of painting techniques. Oil paint or a combination of paints and materials will be used to achieve maximum aesthetic impact. Students will engage in self- and peer critiques during and after the process of creating their paintings.

The following extension of the landscape activity addresses architecture and the built environment.

GRADE-LEVEL VARIATIONS ON TASKS

Grades K-4

Students compare two cityscapes with the same landscapes used in Activity D for similarities in expressive and technical qualities and differences in subject matter and content (i.e., larger proportion of buildings and built features in cityscapes; more natural environmental features such as trees, hills, brooks in landscapes). **Activities: K-1**. Following a discussion of the different kinds of buildings (houses, shops, schools, churches, office buildings, apartments) students will draw a street from memory and/or imagination. Drawings at this level should show a baseline at the bottom of the paper with most of the buildings lined up on it. Buildings in the distance may be depicted above the others as if floating in space. **Grades 2-4:** After asking students for details about their homes and the streets on which they live, students will draw their own houses (apartments/condos) and several buildings on each side. They will be instructed to look carefully at their homes and neighboring buildings when they go home and note details they forgot in order to add them to their drawings during the next class. Some drawings at this level may still show base lines; others may have advanced to conceptualizing (i.e., depicting both the vertical and horizontal planes flattened out, or one above the other) or foldovers (i.e., showing two sides of the street with buildings flattened out on each side). [Note: these activities also are designed to develop natural solutions to depicting three-dimensional space on a two-dimensional plane.]

Grades 5-8

Students are shown three reproductions of cityscapes from different periods, locations and cultures and do an in-depth, teacher-facilitated analysis of the differences in depicting three-dimensional space, the types of buildings, evidence of historical styles, and the difference between public buildings and private dwellings. Students then work in teams to conceptualize a mural depicting a particular part of their local community, then research the location with sketches and/or photographs, found materials and visual materials showing historical and population change in the selected site. They then produce their murals on a measured roll of butcher or duplex paper, using whatever materials are appropriate. Murals should demonstrate complex organizational features, such as collage, photomontage, mixed media, evidence of historical research and accuracy of depiction. There may be evidence of one-point and two-point linear perspective, overlapping and size differences to depict spatial qualities. Students will engage in team discussions when coming to agreement on visual relationships, organizational principles, content and social commentary, etc. During a presentation period, students will be able to discuss historical styles of the buildings, historic architectural landmarks, types of buildings, and how social, population growth or decline, and economic changes in the community affected its architecture, environmental surroundings, and the relationship of their site to those in the other murals and in the community at large.

Grades 9-12

Students engage in a teacher-facilitated discussion of examples of architectural redevelopment, environmental planning, design and architectural model building. The group then surveys the local community for a particular site, building or section of town in need of redevelopment or restoration. They will research the property, background on its original ownership and use, and reasons for its demise; then speculate on possible uses or services to the community, make necessary measurements, etc. Students will then divide into smaller teams to discuss, plan and build a scale or estimated scale model of the project for redevelopment. Students will prepare written reports on their projects with rationales, presenting them to the class or to others. Evaluation of these projects will be based on their practicality; originality and appropriateness in solving the problem that addresses a public or community need; the quality of design in relation to its surroundings and according to design principles; and the techniques of model building. All students will apply the same criteria and standards to critique each project.

Illustrative Learning/Assessment Activity E (At Three Grade Levels)

Content Standard 2:	Students will understand and apply elements and organizational principles of art.
Content Standard 3:	Students will consider, select and apply a range of subject matter, symbols and ideas.
Content Standard 5:	Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.

Students "read" a chosen painting through teacher-led questioning.

Student responses to the painting are elicited from a series of questions and the resulting discussion. Questions should relate to the gathering of visual information in the painting:

- "What do you see here?"
- "What objects (if any) are depicted?"
- "What incidents (if any) are represented?"

Next, students analyze the work in response to questions relating to the formal composition of the work, or how it is organized to express its meaning:

- "What shapes are in this work?" "How do they relate?"
- "Are there strong verticals, horizontals, diagonals, curves, etc.?" "What do these features say about the artist's intention?"
- "Why did he or she paint it that way?"

(Repeat above process for point of view, balance, space, geometry, line, color, light, technique — depending on age group and chosen painting.)

There should also be questions which encourage speculation about the meaning of the painting:

- "What does it mean?"
- "Does your analysis lead you to say this?"
- "Have your feelings about the work changed as a result of the analysis?"

Finally, questions which lead to the students making discerning judgments:

- "Is this a successful painting?" "Why?"
- "What are your reasons?"

Activity E is interpreted at three grade levels as follows:

CONTENT AND PERFORMANCE STANDARDS ADDRESSED

Grades K - 4	Grades 5 - 8	Grades 9 - 12
2: a	2: b	2: a
3: a	3: a and b	
5: b and d	5: b, d and e	5: a, b and c

GRADE-LEVEL VARIATIONS ON TASKS

Questions at this level will focus on the descriptive process, with some analysis of formal content. Questions also could address students' intuitive responses to the painting and their feelings about it, e.g., How does it make you feel? Is it a happy or sad painting? What makes you say that?

Students now will have an understanding of the elements of art and the principles of design and will be able to respond to in-depth questioning requiring analytical responses. Their knowledge of appropriate vocabulary and terminology can be demonstrated and challenged through this "reading" exercise, and the students should be able to interpret meaning and begin to distinguish between personal preference and reasoned evaluation.

Students should move easily through the descriptive and analytical questioning and focus their discussions on the meaning and value of the work. Familiarity with a range of painters will enable the discussions to move beyond the painting in question, and comparisons will be made with other works and other artists. The discussions might lead to further research, followed by additional discussions or written descriptions and critiques. Symbolism should be recognized and understood, and alternative interpretations should be considered and discussed. Students should distinguish between personal preference and carefully considered conclusions, and be able to articulate their perceptions of what the artist intended to express and whether or not she or he succeeded.

Glossary For Visual Arts Standards

Aesthetics. That branch of philosophy which focuses on the nature and value of art, issues of beauty and ugliness, and provides the standards or criteria by which works of art in various traditions and cultures are analyzed and evaluated.

Analysis. The process of identifying, describing and examining the separate aspects of works of art as they function independently and together.

Art criticism. The field of inquiry into describing, interpreting and evaluating works of visual art, and making comparative judgments.

Art forms. The category into which types of visual artworks are grouped, such as: assemblage, drawings, ceramics, collage, film/video, monuments, paintings, prints, sculpture and performance art.

Art history. The field of inquiry into the origins of visual art in worldwide and/or specific cultures, including the social, religious, cultural, philosophical, aesthetic and technological factors which influence changes in their production over time.

Assess. To analyze and determine the nature and quality of a program and/or student achievement through methods and standards appropriate to the subject.

Content. The meaning, statements, personal experience, myths, imagination, narrative and interpretations of subject matter which artists encode into their works of visual art (see "subject matter").

Context. The aesthetic, cultural, philosophical, social, technical, economic, religious, historical and/or biographical settings in which the work of visual art was created, and the perspective within which it is being decoded by the viewer.

Create. The process of producing works of visual art using various materials, media and techniques, usually of an original concept or idea, and involving higher-order thinking skills.

Elements of art. The observable components of which all works of visual art are comprised, e.g., line, shape, color, form, value and space.

Expressive features. The elements of art used in a visual work of art so as to elicit feelings — such as anger, joy, sadness, power, weakness — in the viewer by using devices such as ascending lines, sharp angles, bright or subdued colors, delicate textures, hovering shapes, etc.

Expression. A process of conveying ideas, feelings and meanings through selective use of the communicative possibilities of the visual arts.

Ideas. A formulated thought, opinion or concept that can be represented in visual or verbal form.

Materials. The resources used in (1) the creation of works of visual art, such as canvas, clay, fabrics, fibers, film, paint, paper, wood, etc., and (2) the study of works of art, such as art reproductions, books, video cassettes, film strips, slides, etc.

Media. The categories into which visual art works are grouped according to the materials used to produce them, such as acrylics, felt-tip pens, film, computer-generated images, mixed media, oils, pastels, pen and ink, pencils and watercolors.

Organizational principles. A general term referring to various ways of organizing the elements or components of art, including the principles of design used in the Western European tradition of visual art, as well as principles or conventions of other cultures and historical periods. While the elements of art are applicable to works of art from all cultures, the principles of design are not (see "principles of design").

Perception. Visual and sensory awareness, discrimination and integration of impressions, conditions and relationships with regard to objects, images and feelings.

Principles of design. The rules by which the elements of art are organized into a design or visual work of art in the Western European tradition, such as: repetition, contrast, balance, emphasis, movement and unity. Although works from cultures which are not part of the Western European tradition may give evidence of such principles, they were not created according to these principles and should not be judged by them. The principles of organization and design are only valid in aesthetic analysis and evaluation when they have been used in the creation of the work under consideration (see "organizational principles").

Process. A complex operation involving a number of methods or techniques, such as the addition and subtraction processes in sculpture, the etching and intaglio processes in printmaking, or the casting or constructing processes in making jewelry.

Structures. Means of organizing the components of a work into a cohesive and meaningful whole, such as sensory qualities, organizational principles, expressive features and functions of art.

Subject matter. The categories for identifying the type of content in visual works of art, such as abstractions, animals, cityscapes, genre (people in everyday activities), human figures, landscapes, nonobjective portraits, seascapes, etc.

Techniques. The processes by which art materials and media are used to create/produce works of visual art, such as carving, drawing, painting, printing, rendering, sketching and stippling.

Technologies. Complex equipment used in the study and creation of art, such as lathes, presses, computers, lasers and video equipment.

Tools. Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns and cameras.

Visual arts. A broad category that includes the traditional fine arts, such as drawing, painting, printmaking and sculpture; communication and design arts such as film, television, graphics and product design; architecture and environmental arts such as urban, interior and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper and other materials.

Visual arts problems. Specific challenges based in thinking about and using visual arts components.

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COMPONENTS OF EFFECTIVE ARTS PROGRAMS

3

Overview

EFFECTIVE PROGRAM COMPONENTS
Curriculum
Expert Faculty
Instructional Time
Scheduling
Class Size And Teacher Load
Instructional Facilities
Instructional Materials
Instructional Technology/Equipment
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USEFUL RESOURCES
Guidelines For All Of The Arts
Resources In Music
Resources in Dance
Resources In Theatre
Resources In Visual Arts
Connecticut Community Arts Resources

Overview

The purpose of this chapter is to provide a summary of the components of quality programs in the visual and performing arts. To achieve quality learning, schools must provide students with a variety of essential resources which collectively offer those students an "opportunity to learn." Many of the specific resources for quality arts programs, such as facilities and equipment, differ from those required for any other program in the school, and also vary considerably from one arts discipline to another.

Substantial and frequent instruction by knowledgeable teachers is the most essential condition for student learning in any art form. Districts should strive always to provide the balanced curriculum of which arts instruction is an essential component.

An excellent, more specific description of the staffing, facilities, equipment, materials, leadership and other resources necessary for quality instruction in each art form is found in the national document, *Opportunity-to-Learn Standards for Arts Education.*[1] More detailed guidelines for facilities and other helpful information are available from the professional arts education organizations.[2]

EFFECTIVE PROGRAM COMPONENTS

For purposes of this program development guide, components of effective arts programs are presented in 12 separate categories, ranging from curriculum and class size to instructional technology and student assessment.

Curriculum

High-quality programs in dance, music, theatre and the visual arts are defined, guided and supported by a comprehensive written curriculum. A quality curriculum, however, is more than a document. It is an integrated system for ensuring quality student learning. The curriculum ensures not only that there is a quality plan for what students should learn, but also that there is close alignment between the planned curriculum, what teachers deliver through their instruction and what students actually learn. Effective curriculums, therefore, include not only a written guide, but also appropriate processes for teaching, assessing and improving the program outlined in the guide.

The traditional written curriculum guide plays an important role by presenting in words and visual images (charts, diagrams) the design for the overall instructional program, including what students should know and be able to do. A developmentally appropriate curriculum that is consistent with the vision outlined in Connecticut's arts program goals and standards should provide for the breadth and depth of arts learning children need; taking into account not only their intellectual needs, but social, emotional and physical needs as well.

Having an appropriate design, however, is only the initial step toward quality learning. Equally important are the implementation of the design through effective instruction; assessment of student learning to determine how successful the instruction has been; and an ongoing process of improving all aspects of the program, including instruction, materials, other resources, assessment and the guide itself. Collectively, all of these elements must work together to provide students with a quality arts program.

Curriculum guides of the near future will reflect society's trend toward multimedia presentation. In keeping with the axiom that a picture is worth a thousand words, and recognizing that both teachers and students learn best when concepts are presented in a variety of media and experienced through a variety of senses, these guides will include video and audio components, such as examples of quality student work and effective instructional strategies. (See the Middletown, Conn. *Guide for Arts Education, K-12.*) Such multimedia components will be particularly important in the arts, where much of students' most important work is nonverbal.

The curriculum guide should, at the very least, include:

- either a philosophy of education in each art form or a philosophy of arts education in general;
- overarching goals that guide the entire K-12 program;
- corresponding objectives or outcomes that evolve sequentially from grade to grade and course to course, K-12;
- assessment strategies for evaluating student achievement; and
- the assumptions about instructional time, materials, equipment and facilities on which the objectives are based.

Other desirable components of a guide include:

- suggested teaching strategies; and
- suggested classroom assessment strategies.

Successful implementation of the program outlined in the curriculum will depend on providing the other resources and professional development outlined later in this chapter.

Detailed guidance in using Connecticut's arts program goals and standards to develop a local curriculum is provided in Chapter 4.

Expert Faculty

Quality arts learning is the result of instruction by expert arts teachers, coordinated with and supported by the work of other teachers. While some students have such extraordinary talents that they flourish in spite of their instruction, for the vast majority of students the only route to high achievement is skilled instruction. The successful arts teacher is both an artist and an educator, possessing a high degree of physical skill and understandings/knowledge. Students learn most subjects best by doing, and the four arts are certainly no exception: to learn an art form students need to study with teachers who not only understand, but can also model, teach and evaluate the performance and creation of the specific form.

Students' learning in the arts depends on substantive opportunities for instruction by teachers who are experts in those subjects. Certified specialist teachers play a significant role in helping students master the arts, both as providers of instruction and as expert partners with other teachers who incorporate the arts into their teaching. In the section titled Instructional Connections, there is further discussion of the roles of specialists and classroom teachers in delivering arts instruction.

In Connecticut, teachers certified in art and music deliver the majority of instruction in the arts, partner with classroom teachers to teach about the arts, and assist classroom teachers in teaching through the arts. Dance and theatre instruction are provided in a variety of ways. Suggestions for developing dance and theatre programs may be found in the section of Chapter 5 titled "Introducing Dance and Theatre Into the Curriculum."

Art and music teachers receive intensive teacher preparation in their specialty areas. Art and music teachers typically complete at least 60 credit hours of university work in their major prior to graduation, whereas most subject-area teachers complete half that amount or even less. Teaching in an arts area not only requires a wide range of understandings about the art form (historical, critical, aural, notational, technical, pedagogical), but also a wide variety of specialized physical skills (performance technique, conducting, use of visual arts tools and media, piano accompaniment).

In fact, although art and music teachers in Connecticut are officially certified to teach in all grades, PK-12, administrators should bear in mind when assigning teachers to particular classes that each level and type of class requires a specific set of skills that not all certified arts teachers will possess. Particularly in music, where a high level of specialized skill is required for each subspecialty (elementary general music, band/winds, orchestra/strings, choir, guitar, keyboard), most teachers are prepared to deliver quality instruction in only one or two areas. Adding the skills and knowledge needed to teach in another area typically requires months or even years of study, such as through evening and summer graduate work and practice; few if any can be mastered solely through in-service workshops.

Standards describing what art and music teachers should know and be able to do have been developed as part of Connecticut's Beginning Educator Support and Training (BEST) Program, and published in *Connecticut's Common Core of Teaching* (1999; see Appendix J). Administrators seeking guidelines for hiring, supervising and evaluating art and music faculty members may wish to refer to these standards. University preservice teacher training programs can use these standards as a guide toward program design and improvement.

Instructional Time

Substantial and frequent instruction by knowledgeable teachers is the most essential condition for student learning in any art form. Regular reinforcement of arts learning is essential for student progress. Scheduling models in which students receive only a single lesson in an art form over a period of four or more days are highly inefficient, because the learning that occurs during one class is often forgotten by the time the next class occurs. Such problems are further compounded by holidays, field trips and other interruptions, which may cause gaps of two or more weeks between lessons. To sustain student learning and make it possible to achieve the arts standards, **all students should receive instruction at least twice weekly during Grades K-8 in each art form.**

Students should develop broad understanding and skill in all four arts disciplines during Grades K-8, and pursue at least one art form in depth at the high school level. Research suggests that substantial arts experience and instruction in the earliest years of life, continuing on through the primary grades, is essential for students to develop their potential. The middle school level plays a particularly important role in students' arts learning because, in most districts, required study of most art forms ends in eighth grade. The high school level provides an opportunity for students to pursue study in the arts area(s) in which they have a special interest, to prepare themselves for a lifetime of active involvement in that art form. Ideally, every high school student should be required to pursue at least two years of sequential study in one art form.

The following amounts of arts instructional time at specific grade levels are recommended by the Connecticut State Department of Education – and by national experts – to help students achieve the high level of learning *in* and *about* the arts called for in the Connecticut and national standards:

	Connecticut Recommendations[3]	**National Opportunity-to-Learn Standards**[4]
Elementary School Instructional Time	60-100 minutes per week each of art and music; 30-60 minutes per week each of dance and theatre	90 minutes per week in each art form (dance, music, theatre and the visual arts)
Middle School Instructional Time	1 semester (90 classes) per year in each art form (dance, music, theatre and the visual arts)	1 semester (90 classes) per year in each art form (dance, music, theatre and the visual arts)
High School Instructional Time	At least 2 years (credits) of study in at least 1 arts area	At least 2 years of study in at least 1 arts area

As described in the section titled Instructional Connections, non-arts teachers can play an important role in delivering instruction *about* the arts, and – in cases where those teachers have specific arts training – they can reinforce learning *in* the arts. Learning *through* the arts often is very effective in helping students master non-arts objectives, but should not be counted toward the recommended times listed because it does not contribute to students' mastery of arts objectives.

Scheduling

Arts instructional time must be scheduled appropriately to make efficient use of available time, maximize the achievement of students enrolled in arts classes and – particularly at the high school level – to provide all students with access to arts instruction.

There is no single best scheduling system that will serve the needs of all schools. The best scheduling system for a particular school depends on factors such as student population, curriculum and structure. There are, however, four general scheduling principles common to quality arts programs:

1. The school scheduling matrix must provide enough instructional time for students to achieve excellence in arts classes.
2. Scheduling for arts teachers should permit them to provide quality instruction and to participate fully in the programs and culture of the school.
3. All students should master a central core of arts content and processes in each of the four arts during Grades K-8.
4. All students should have an opportunity to develop significant depth of learning in at least one art form through participation in a strand of instruction (e.g., choir, modern dance, acting, studio art) that continues into high school.

Many arts classes benefit from longer time periods because of the need to set up supplies and equipment before class and clean up afterward (visual arts, and often music and theatre), warm up prior to instruction (dance, music and theatre performance), and change into appropriate clothing (dancers, sometimes visual artists and actors). It is, for example, very inefficient for most upper-grade art studio, theatre or music ensemble classes to meet for less than 45 minutes, and at the high school level these classes make more efficient use of time when lessons are at least 50 minutes in length. On the other hand, students make more rapid progress in skills-intensive classes such as music and dance when they meet at least twice – and, preferably, three or more times – per week. Therefore, it may be that elementary schools which offer only 60 minutes per week each of art and music may, in Grades 4-6, appropriately decide to offer music twice weekly for 30 minutes, but art once weekly for 60 minutes. In schools which meet the national recommendation of 90 minutes of instruction per week in each of the four arts disciplines, dance and music each might meet three times per week for 30 minutes, and art and theatre twice weekly for 45 minutes.

Ensemble classes should be available to all interested students, but not replace or limit the time they spend in general music. Quality instrumental music instruction requires small-group or individual lessons, beginning in elementary school and continuing through senior high school. Such smaller groupings balance the large class sizes common in bands and orchestras, enabling teachers to provide each student with the attention necessary to cope with the extreme differences in technique between the various instruments of the band and orchestra that they cannot provide in a large heterogeneous ensemble rehearsal. Schools that do not provide small group lessons to students also create inequities among students based on their socioeconomic status because, in such schools, only students who have the money to pay for private lessons receive quality instruction. Schools that turn to before- and after-school rehearsals for ensemble classes or lessons exclude students who lack transportation.

Similarly, middle and high schools should provide instructional time during the school day for learning theatre. The extracurricular "drama club" or annual musical production are not replacements for sequential theatre courses, nor do they provide adequate opportunities for play rehearsal.

Arts classes at the middle school are unique, in that art and music typically are the only core subjects in which required instruction ends after middle school. For this reason, it is particularly important to provide substantial arts instructional time during the middle grades, thereby providing an opportunity to round out each student's education in those areas. Connecticut and national opportunity-to-learn documents recommend one half-year (approximately 90 class periods) of instruction in art and music for every student as part of his or her general education. Schools that truly embrace the child-centered philosophy of the middle school movement will provide students with time to achieve excellence in the arts (see scheduling principle #1), and will avoid allocating smaller and smaller amounts of time to the arts as more subjects are added to the curriculum. Students who experience excellence in the arts will be more likely to continue their involvement at the high school level.

Secondary schools should provide scheduling systems that permit students to elect a full array of courses, including the arts, and guidance counseling that encourages them to elect arts courses. College-bound students who wish to study the arts often are prevented from doing so by scheduling conflicts, stymied by the impossibility of fitting a full load of college preparatory courses into school schedules that fail to provide adequate time for a balanced education. Many secondary-level students miss out on the benefits of arts study because their guidance counselors fail to recognize the importance of arts courses as preparation for college and for a rewarding life. Students who do not plan to attend college too often are encouraged to elect prevocational courses instead of, rather than in addition to, arts courses.

To guarantee that all high school students achieve depth of learning in at least one art form, community leaders should ensure that all high school students study the arts. They can accomplish this by enacting graduation requirements, by providing school schedules that permit students to elect arts courses (typically systems that allow students to take at least seven, and preferably eight, courses per year), and through guidance counselors who encourage arts study.

Schools also should pay careful attention to the way they schedule arts faculty members. Due to the nature of the arts and the fact that arts teachers typically teach classes at more than one grade level, arts teachers use a wider array of materials and equipment than most other teachers. It is, therefore, important to build schedules that provide the teachers with transition time between classes to reset their rooms, and – in buildings with inadequate arts facilities – additional time to move from one classroom to another. Such transition time should not be counted as teachers' daily planning time, but rather an accommodation to the fact that they are dealing with widely varied student populations. For these reasons, it is most efficient to schedule arts educators who teach multiple classes at different grade levels so that they teach the same grade in succession – i.e., their three classes of fourth graders in a row, then their two classes of first graders – rather than constantly changing back and forth between grade levels.

Districts that value interdisciplinary instruction should supplement teachers' normal planning time with additional time for arts teachers to meet with their colleagues to plan interdisciplinary experiences. If districts want arts faculty members to devote time to teaching other subjects through the arts, they should provide arts instructional time beyond the basic level required for teaching the arts curriculum. For example, if elementary students need 80 minutes per week of art instruction to master the art curriculum, then an additional 20 minutes per week might be provided to use art as the stimulus for supplemental reading and writing activities to further the specific objectives of the language arts curriculum.

Class Size And Teacher Load

Successful instruction in the arts requires the same elements as instruction in any other discipline, including careful planning, assessment of each individual student and remediation for students who are struggling. Arts teachers' assignments must, therefore, include a reasonable number of classes, students and preparation periods. Class sizes should permit adequate attention to each student's instructional needs and appropriate evaluation of each student's progress. The average class size for most arts classes should, therefore, be the same as for other comparable classes in the school. Offering each student an appropriate amount of instructional time (see Instructional Time recommendations on pages 147 and 148) and providing a reasonable schedule for teachers (see Scheduling section) results in an appropriate student-to-teacher ratio.

Arts classes involving safety concerns – such as the photography lab or pottery or dance studio – require a smaller class size than average, so the teacher can provide careful supervision. Music ensemble classes typically are larger than the school average, but that large size should be balanced by opportunities for students to meet with the teacher in smaller groups, such as lesson classes or chamber ensembles. Ensemble members have the same need for individual attention as students in other classes. If the average size of the combined large- and small-group meetings is typical of other classes, then it provides optimal opportunities for learning.

Consider, for example, an elementary school with an average class size of 21, a six-hour school day and which provides each student with the 90 minutes per week of arts instruction recommended in the national opportunity-to-learn standards. If each student has art twice weekly for 45 minutes, and if the art teacher has a 45-minute daily planning period as well as five minutes of transition time between classes, then the teacher would teach five or six classes per day and service approximately 14 different classes during 28 instructional periods over the course of the week. This would result in a student-to-teacher ratio of 294-to-1, which is a challenging, but manageable, load for most elementary arts teachers.

Similarly, maintaining appropriate instructional time and class size at the secondary level should result in a reasonable student-to-teacher ratio and provide students with opportunities to receive the individual attention they need. Consider, for example, a high school in which the average class size is 25, classes meet for 50-minute periods and the music teacher teaches both ensemble and general music classes. The teacher has two ensembles of 50 students each, and students receive additional instruction for one 50-minute period each week in smaller groups averaging 10 students. In this schedule the teacher teaches an additional 10 periods of these small-group lessons and students receive an average of [(250 ensemble minutes per week / 50 students) + (50 small group minutes per week / 10 students) =] 10 teacher minutes per week, the same number as would be received by a math student in a class of 25 that meets five days per week. With a daily piano/keyboard or music composition class of 25 students, the teacher is teaching 125 students per week over 25 class periods, the same load as other teachers, and the average music student is receiving 10 minutes of teacher attention per week, the same amount as students in other classes.

Instructional Facilities

Appropriate instructional facilities are essential in order to provide students with quality programs in the arts. The size, dimensions, specialized features and even the appropriate locations of arts instructional spaces differ from those in other subjects.

Appropriate facilities play an essential role in quality arts instruction. For example, **it is impossible to deliver a comprehensive art or music curriculum in elementary schools where teachers move from room to room with a cart.** Itinerant art teachers cannot transport clay, kilns, water and cleanup supplies from room to room, nor can they provide spaces for student work to be stored between lessons. As a result, students in such situations are denied important opportunities to view or create three-dimensional artwork and to fully experience the creating process by refining their art projects over time. Similarly, itinerant music teachers cannot transport large quantities of mallet percussion instruments, keyboards, textbooks and other supplies from room to room, nor can they provide spaces for students to engage in the creative movement and dance activities that are important for students' musical development. Parallel problems occur when appropriate dance and theatre spaces are not available. In short, inadequate facilities lead to inadequate instruction and substandard student learning.

It is important to design appropriate features into arts instructional areas during school construction and renovation. For example, hardwood stage and gymnasium floors are not ideal for dance, because leaping is more effective and safer on the more resilient surface of a sprung wooden floor. Dance rehearsal areas and music practice rooms should include mirrors so students can monitor their technical work. Music, theatre and the visual arts require substantial storage space for specialized items such as instruments, music, uniforms, props and materials. Art classrooms at all levels require space and ventilation for projects to dry, sinks and specialized built-in equipment such as kilns. Instrumental music should be rehearsed in rooms with high ceilings and appropriate acoustics; choral groups require somewhat lower ceilings.

Facilities also play an important role in preventing teacher stress and occupational injury. For example, high levels of noise in music classrooms have been associated with damage to teachers' voices, such as vocal nodes.[5] To prevent such problems districts should provide instructional environments that enable teachers to communicate with students without having to raise their voices, such as by providing appropriate sound insulation on walls and other surfaces.

Cooperative learning group work is increasingly common in the arts. Inadequate instructional facilities are a major impediment to cooperative learning in the performing arts, because strategies often require students to make more noise than is true in most other types of classes. For example, student groups may be rehearsing music performance in small (chamber) ensembles, acting out a theatre skit which the students have written and/or rehearsed, choreographing and/or dancing to music, and creating and/or performing a work. Instructional facilities for arts classes where cooperative learning will take place should include separate soundproofed rooms adjacent to and, preferably, visible from the main classroom.

Lighting also is an important consideration in arts facilities. Visual arts classrooms require natural lighting. Photography labs and "black box" theatre rehearsal studios, on the other hand, must have no natural light at all.

Areas for dance instruction should be free of distractions, such as noise, odors and traffic. They should be near dressing, locker and shower rooms and convenient to performing spaces. Ideally they should also include mirrors and barres. Most important of all is the floor, which must be flexible enough to cushion landings and have a surface which is neither too sticky nor too slippery. Concrete floors are dangerous for dancing, as they can cause a variety of injuries.

The arts are multimedia courses, and provisions for including arts technology must be incorporated into facility designs. If school architects do not design general computer facilities to provide adequate horizontal space and electrical outlets for essential equipment such as MIDI music keyboards and digital drawing tablets, then they need to include specialized rooms with such features in the music and visual arts facilities.

Presenting students' artistic work also requires special spaces. An auditorium with adequate seating is an essential component of every school. An adequate auditorium can seat the entire student body and faculty of the school; a quality auditorium offers additional capacity for parents and community residents. The auditorium should have a number of specific features to make it useful for presenting the performing arts. For example, theatre production requires stage space with a high fidelity sound system, curtain, appropriate lighting and fly (vertical) space. Secondary schools should anticipate offering musical theatre productions by providing a music "pit" near the stage. It is not possible to design a stage that serves theatre well while still providing resonant surfaces for music performance, so some kind of moveable acoustical shell should be provided.

Schools should provide secure visual arts display spaces in highly visible areas of the school, including areas for both two- and three-dimensional work. Rehearsal areas should be located close to performance areas, either on the same level as the stage or with wide ramp access; art studio rooms should be located close to exhibit areas. All arts instructional facilities and performance areas require secure storage areas for essential materials and equipment, such as instruments, props, supplies and costumes.

Experience suggests that architects, even those who have designed numerous school facilities and profess complete confidence in their ability to design arts facilities, typically are not fully familiar with the specialized needs of such facilities. Fortunately, there are numerous resources designed to provide guidance for architects and school planners. To avoid common problems, architects planning and overseeing construction of facilities for creating and rehearsing the arts should make extensive use of these resources – some of which are listed on page 152 – and maintain careful communication with the arts faculty of the school during both the design and construction phases of the project.

RESOURCES FOR ARTS FACILITIES

Facilities For All Art Forms

- Maryland State Department of Education. *Facilities Guidelines for Fine Arts Programs*. Baltimore, MD: MDSE, 2001. (Call 401-767-0098 to order.)

Music

- Geerdes, Harold P. *Music Facilities: Building, Equipping and Renovating*. Reston, VA: MENC, 1987.

Visual Arts

- NAEA. *School Art Programs: A Guide for School Board Members and Superintendents*. Reston, VA: NAEA, 1992.
- NAEA. *Design Standards for School Art Facilities*. Reston, VA: NAEA,. 1993.

Dance

- Additional publications in dance are available from the National Dance Association at (703) 476-3436.

Theatre

- Theatre materials are available from the American Alliance for Theatre and Education at (602) 965-6064.

Instructional Materials

High-quality arts programs provide students with appropriate instructional materials.

The nature of essential arts materials differs radically from those needed for most disciplines, and even from one arts discipline to another. For example, notated music literature, commercial music recordings (audio and video) and various types of computer software are core materials for quality music programs. Art images (postcards, slides, digitized files) and software are essential for visual arts programs. Films, videos, props and costumes are essential for both theatre and dance; theatre programs also require access to scripts, while dance programs make extensive use of commercial music recordings. Consumable supplies, such as blank recording media (audio and video), are essential for the performing arts; photographic film and a wide variety of art materials are essential for visual arts instruction.

Textbooks and textbook series play important roles in many arts classes. They are often used as common resources for literature (music, visual art and theatre), cultural and historical context, information about art processes and techniques, and for developing analytical and critical concepts. General music teachers often use textbook series and accompanying resources, such as recordings, although effective K-8 general music teachers rarely move their classes sequentially through basal books. Schools should provide curriculum-based textbooks and other print resources for each student in arts classes. Library media centers should stock a supply of appropriate video, film and audio resources, as well as books about the arts and artists.

Instructional Technology/Equipment

Quality, up-to-date arts programs designed to prepare students for life and work in the 21st century require significant technology. In fact, the arts are one of the areas in which technology should have the greatest impact on instruction.

As discussed in detail in Chapter 1, communication in our society increasingly occurs though multimedia, i.e., through the arts. To prepare students for life in a multimedia society, schools must provide students with ample opportunities to understand and use arts technology. Arts instruction also requires other specialized but less "hi-tech" equipment and furniture.

> *How do we learn about music? In the nineteenth and early twentieth centuries, playing music in school was common. The technology of recording music curbed that. Only recently have schools started to return to learning music by making it, versus just listening to it. The use of computers to learn music at a very young age is a perfect example of the benefit computers provide by offering a complete range of entry points. The computer does not limit musical access to the gifted child. Musical games, sound data tapes, and the intrinsic manipulability of digital audio are just a few of the many means through which a child can experience music. The visually inclined child may even wish to invent ways to see it.*
>
> – Nicholas Negroponte, professor of media technology at M.I.T., in his book *Being Digital*[8]

Anyone who has attended modern theatre productions, viewed television or noted the extent to which lighting enhances a dance performance has experienced – often unconsciously – the strong relationship between the arts and technology. The arts are inherently "multimedia" subjects, and the pervasive contemporary media of video and film are legitimate art forms. Schools must include the arts when developing technology plans.

Technology plays an increasingly important role in the music classroom, and ***music technology*** should play an important role in the broader school curriculum. For example:

1. Music composition can fulfill students' "technology/computer" requirements in an appealing way while delivering essential music content, developing their creative thinking and teaching the process of reflection and revision in relation to high personal standards.
2. Music composition technology is essential for enlightened, effective, relevant instruction in secondary schools. The role of compositional technology in music is analogous to the role of the word processor in language arts, but even more powerful in its potential effect on instruction. Such technology empowers individuals to create satisfying and even profound music regardless of their performance technique and notational literacy. Electronic music composition also has proven effective in reaching at-risk students.[7]
3. A variety of computer software is available for individualized instruction in music fundamentals, ear training, musical notation, composing and arranging. Interactive software is available that facilitates student exploration of music, including music theory and history. Such programs are valuable for students in all music classes, including general music and ensembles.
4. Classroom management software is particularly important to enable music teachers to use their time efficiently. Music educators often have to track the achievement of, and issue grades for, a larger number of students than most other teachers. They oversee the distribution, collection and storage of a large inventory of items that typically includes thousands of individual pieces of sheet music and expensive items such as uniforms and musical instruments. Many music teachers also use word-processing and page-layout software to design concert programs and to communicate regularly with the public through newsletter articles and press releases about performances and individual student accomplishments.
5. Internet access is an increasingly important tool for planning and delivering instruction. Music teachers (and students) can now preview scores and other materials online, read reviews of software, listen to music being considered for study or performance and even place purchase orders. They can download MIDI and audio files of accompaniments or entire works, and background information about and visual images or video of composers, historical events and cultural practices relevant to music studied in class. Students also can exchange their work with peers or expert reviewers by transmitting MIDI files online.
6. Traditional tools, such as the windup metronome and tuning fork, have evolved into much more accurate, flexible and powerful electronic devices that provide audible and visual reinforcement for developing a student's sense of rhythm and pitch. Hardware and software are available which accompany student performance. Such software can provide a full orchestral accompaniment for a solo, while following the student's expressive tempo and dynamic changes, or allow the student to perform one part in a virtual chamber ensemble.
7. Sound recording and playback devices have essential roles in the music classroom. They are necessary for presenting quality aural and visual models; for enabling teachers and students to record and listen to student work, thus facilitating teacher assessment and student self-assessment; and for preserving and editing students' musical compositions and other creative activities, both for their own personal enjoyment and to enable teachers to develop individual audio and video "portfolios" of each student's music work.

   Although the cassette tape is still the most common medium for recording student work, digital technologies for storing sound on computer disks are becoming increasingly affordable. Such technologies simplify the process of collecting and accessing high fidelity, multimedia portfolios of student work. Through digital technology, teachers and parents in an increasing number of schools have access to collections of their students' music work that include performances and compositions as well as written work. Eventually, parent-teacher conferences will routinely take place in front of a video monitor, on which students' work will be reviewed for discussion.

Essential technology for the music classroom includes computer workstations linked through MIDI[8] interfaces and software to electronic music equipment such as keyboards, wind controllers, synthesizers, sequencers and CD-ROM drives; instructional software, including interactive CDs and recordings linked to the curriculum; classroom management and desktop publishing software; metronomes and pitch-monitoring devices, such as audiovisual tuners; and sound recording and playback equipment, such as cassette tape recorders and compact disc (CD) players linked to stereo speakers. Medium-range purchase plans should include digital technology for recording and playing back students' work. Students should be able to operate at least some of the audio and video equipment.

Technology plays an important role in quality **visual arts** instruction. For example:

1. Each elementary art classroom should include computer workstations equipped with a high-resolution color monitor, color printer, video board, CD-ROM drive, scanner and sophisticated graphics software.
2. At the secondary level, each art class should have regular access to a graphics laboratory in which each computer workstation is equipped to accommodate computer art (e.g., computer-aided design, graphics and digital photography). A graphics laboratory program, possibly shared with the technology education program, is desirable. If such a laboratory is not possible, all electronic equipment should be located in a protected area, free from dust and away from water and heat. Dust covers should be provided for all equipment, including keyboards.
3. In each K-12 art classroom, students should have access to selected computer software to create art, and to media such as CD-ROMs and the Internet that present a wide variety of art work created by others, including diverse historical periods, styles and cultures.
4. In each K-12 art classroom, computer workstations should be connected to laser or high-quality inkjet printers capable of color printing.
5. Equipment and materials for capturing and preserving images of student work are essential for art classrooms. Historically, traditional cameras and film have filled this function, but the art world is increasingly moving toward digital technologies because they offer instant imaging and review, convenient storage and retrieval, lower cost per image, and the ability to edit and transmit work electronically. These technologies enable teachers and students to preserve work for review and assessment, such as by developing and revising student portfolios. Until digital technologies are provided, every art classroom should be supplied with a camera, a substantial inventory of photographic film and a budget for film processing.
6. Art teachers should have access to the wealth of art resources available over the Internet. Entire museums are available online, including art work and background information from virtually any culture or historical period. Teachers should be able to access and download such materials for use in instruction, and students should be able to access and research such materials.

Technology is of increasing importance in the area of **theatre**. For example:

1. Specialized software can greatly facilitate students' writing of dramatic scenes.
2. Students engaged in design tasks need access to software for auto-CAD (computer-assisted design), costume design and graphic design.
3. Hardware requirements for theatre include plotters, scanners, color printers, keyboards, sound modules and MIDI connections.
4. Computerized lighting and sound controls should be available in the theatre for productions.

Dance programs also are making increasing use of technology. Dance instructional areas require high fidelity sound equipment. Computer-assisted design systems are commonly used to design costumes and sets, and increasingly to choreograph dance work.

School library media centers should provide convenient access to durable sound recordings representing a wide variety of music styles and cultures. They also should provide a variety of theatre and dance works, including multiple interpretations (performances) of works connected to the theatre, language arts, dance, physical education and social studies curriculums.

School arts programs require a variety of traditional equipment, ranging from kilns for firing clay work in visual arts classrooms to pianos in music classrooms. Instrumental music programs should offer students an opportunity to use school-owned instruments, either without charge or for a nominal fee. Schools in all communities should own the more expensive instruments and most percussion instruments and, in less affluent communities, schools should be prepared to provide all instruments for their students. Appropriate guidelines on budgeting for the repair and replacement of equipment can be found in the national *Opportunity-To-Learn Standards For Arts Education*.

Arts students and teachers also should have access to video cameras, stereo VCRs, a large viewing screen, and multimedia equipment combining digitized sound and music with graphics and text. Schools should provide on-line access to arts resources, which are an increasingly important part of preparing and delivering arts instruction. Available Internet resources include, in addition to information, art work, music files and other resources. Students can even share art work they have created online, such as music compositions, and to receive constructive feedback from peers and professionals about that work.

Arts Technology References

NOTE: While the following resources were current at the time of publication, technology changes rapidly and educators are encouraged to seek the most current sources available.

Music

Mash, David S. *Computers and the Music Educator*. Melville, NY: Soundtree Publications, 1996.

Muro, Donald. *The Art of Sequencing: A Step-by-Step Approach*. Van Nuys, CA: Alfred, 1995.

Rudolph, Thomas. *Teaching Music with Technology*. Chicago, IL: G.I.A, 1996.

Rudolph, Thomas; Richmond, Floyd; Mash, David; and Williams, David. *Technology Strategies for Music Education*. Wyncote, PA: Technology Institute for Music Educators, 1997. (www.ti-me.org)

Williams, David B. and Webster, Peter R. *Experiencing Music Technology*. New York: Schirmer Books, 1996.

Visual Arts

(The items followed by an "ED" number are available in microfiche and/or paper copies from the ERIC Document Reproduction Service.)

Chia, Jane and Duthie, Birnie. "Primary Children and Computer-Based Art Work: Their Learning Strategies and Context." *Art Education* 46 (November 1993): 23-26. EJ 478 538.

Dana, Ann S. "Introduction of Technology into the Art Curriculum." *Visual Literacy in the Digital Age: Selected Readings From The Annual Conference Of The International Visual Literacy Association* (Rochester, NY, October 13-17, 1993), 1993. ED 370 594.

Dilger, Sandra C. and Roland, D. Craig. *Preparing Students For The Twenty-First Century: A Rationale For Integrating New Technology Into School Arts Programs*. Position Paper, 1993. ED 393 729.

Gregory, Diane C. "Art Education Reform and Inactive Integrated Media." *Art Education* 48 (May 1995): 6-16. EJ 510 833.

Gregory, Diane C. (ed.) *New Technologies and Art Education: Implications for Theory, Research and Practice*. Reston, VA: NAEA (1997). ISBN: 0-937652-74-1.

Hicks, John M. "Technology and Aesthetic Education: A Crucial Synthesis." *Art Education* 46 (November 1993): 42-47. EJ 478 540.

Kuntz, Margy and Kuntz, Ann. *Computer Crafts For Kids*. Emeryville, CA: Ziff-Davis Press, 1994. ED 389 659.

Lebo, Marybeth. *An Examination Of Technology In The Art Classroom: An Annotated Bibliography*. South Bend, IN: Indiana University, 1992. ED 351 264.

Madeja, Stanley S. "The Age of the Electronic Image: The Effect on Art Education." *Art Education* 46 (November 1993): 8-14. EJ 478 537.

Matthews, John and Jessel, John. "Very Young Children Use Electronic Paint: A Study of the Beginnings of Drawing with Traditional Media and Computer Paintbox." *Visual Arts Research* 19 (Spring 1993): 47-62. EJ 482 430.

Rogers, Patricia L. "Towards a Language of Computer Art: When Paint Isn't Paint." *Art Education* 48 (September 1995): 17-22. EJ 515 400.

Instructional Connections

The arts provide a powerful means of integrating and energizing the entire school curriculum. Students should learn to relate the arts to other disciplines and to life experiences. Learning experiences in all subject areas should be planned so that students can make connections between what they learn in arts classes and what they learn in other content areas.

Effective schools tap the expertise that arts teachers bring to the school community. Most classroom teachers studied language arts, mathematics, science and social studies from kindergarten through high school, and usually on into college. Unfortunately, most have not studied the arts since their required study ended somewhere between fifth and eighth grade, and an increasing number have never had an opportunity to study the arts at all. Even those who have pursued an art form in depth, such as by playing in the band through high school, typically lack the breadth of background to place diverse art works into their historical or cultural context. To incorporate the important contributions of the arts it is, therefore, essential to include arts specialists in curriculum planning teams.

Arts learning takes three forms in the school curriculum:

1. learning *in* the arts, i.e., developing students' abilities to create and perform the arts and to think artistically;
2. learning *about* the arts, which includes reflecting about art work and connecting arts learning with the learning of other subjects; and
3. learning *through* the arts, i.e., using the arts to increase students' learning of other subjects.

The following is a model that clarifies appropriate, differing roles of specialist teachers and other teachers in delivering arts instruction:

Type of Learning (with illustrative examples)	Role of Specialist Teachers	Role of Other Teachers
In **art, dance, music, theatre** (e.g., creating and refining a sculpture; performing or composing music or dance; improvising a dramatic scene)	Plan instruction Deliver instruction	Assist with curriculum planning
About **art, dance, music, theatre** (e.g., learning art history; writing to describe and evaluate music or dance performances; reading and responding to critical reviews of theatrical works)	Collaborate with other teachers to plan curriculum Share delivery of instruction	Collaborate with specialist teachers to plan curriculum Share delivery of instruction
Through **art, dance, music, theatre** (e.g., drawing to demonstrate understanding of a story read in class; singing songs from the late 1700s that illustrate differing attitudes toward British rule; developing a script or dance to simulate the debate between Galileo and those who labeled his sun-centered model of the solar system heretical)	Assist with curriculum planning	Plan curriculum Deliver Instruction

The following are important guiding principles and cautions to keep in mind when developing integrated curriculum.

1. Integrated curriculum is an extension of – not a substitute for – rigorous, sequential and comprehensive curriculum in each curriculum area.
2. Some schools attempt to compensate for inadequate arts instructional time by "integrating" or "infusing" the arts into other content areas. Successful as these attempts often are in energizing other areas of the curriculum, they cannot substitute for arts instruction, because non-arts teachers generally lack the skills *in* the arts necessary to teach students artistic ways of thinking. Integration complements, but cannot substitute for, sequential arts learning.
3. Successful integrated curriculum is almost always the result of cooperative planning and frequently the result of cooperative or team teaching.
4. "Interdisciplinary" suggests the connection of two or more disciplines, not the pooling of ignorance. Experts from both disciplines, therefore, must participate in the teams that plan interdisciplinary curriculum. Unfortunately, arts teachers often have been excluded from this process. The absence of their expertise on teams inevitably marginalizes and trivializes the role of the arts in both interdisciplinary units and the general curriculum.
5. Arts teachers must be members of the teams that design curriculums and schedules. Arts teachers should work with other teachers to prepare content modules that reinforce arts learning and reinforce units in other subjects. The development of such modules requires substantial planning time, at least some of it with the teachers who will use the modules.
6. Integration should take place only when an educationally valid linkage can be made.
7. True integration can occur only when there is legitimate content to link. Good integrated tasks typically are not invented but, rather, discovered in the real world. Many thematic units provide rich opportunities for involving the arts; others do not. When the arts do not fit a particular theme, either look for a different theme or leave the arts out. Forcing a superficial connection only hurts student learning by unnecessarily interrupting the flow of arts instruction.
8. For an integrated curriculum to be considered successful, students must demonstrate greater learning in each of the subject areas being integrated and/or clear connections between important content in each of those areas.
9. Integrated curriculums should not detract from arts learning, relegating the arts to a role in which they are taught only to enhance learning in other subject areas. Integration should be a two-way street.
10. In-service preparation must be provided for the teachers who will deliver integrated curriculums to ensure that they have mastered the knowledge, skills and pedagogic techniques to deliver those curriculums successfully.

Student Assessment

Arts learning can and must be assessed. Once the objectives for a grade or course are clear, assessments which determine whether students have mastered those objectives should be designed. Students should understand the criteria for evaluation, and – to the extent possible – should be empowered to apply the same criteria in self-evaluation of their own work.

The arts disciplines pioneered performance and portfolio assessment, approaches which are now being used in other areas of the curriculum. For example, music students for centuries have demonstrated their mastery of music performance and composition by presenting their work to panels of expert evaluators, sometimes called judges or adjudicators. These evaluators have assessed important dimensions of students' work, such as expressiveness and accuracy of notes, in comparison to established standards. Frequently the judges have received special training so that they can apply standards in a consistent manner. Other disciplines now are using all of these components.

The problem in the arts is not so much the lack of assessment, but rather the narrow focus of what traditionally has been assessed. Assessment in the visual arts has focused on student art works, while assessment in the performing arts has focused almost exclusively on performance. Assessment in every arts class should address the broad range of learning outlined in the Connecticut standards and the local curriculum, including the analytical as well as the creating and performing domains. This means, for example, that students in performing ensembles should not only perform their music well, but also demonstrate their understanding of the form and historical and cultural background of works they prepare for performance, read music notation and even improvise. Students in art classes should not only create original work, but also analyze, describe and evaluate others' art works.

One effective way to organize arts assessment is to measure the extent to which students can carry out the three artistic processes: creating, performing and responding (for a more detailed explanation of these processes, see page 21. Teachers should conduct regular classroom assessment to monitor, improve and report on student learning. Curriculum guides should not only recommend strategies for classroom assessment (see excerpt from Simsbury music guide in Appendix F, and visual arts units with assessment strategies in Appendix G), but also outline districtwide assessment procedures (see Farmington visual arts example in Appendix G). Suggested assessment strategies also should include scoring criteria for evaluating student work. Districts should use the results of districtwide assessment to evaluate and improve instruction by comparing student achievement to the outcomes called for in the district curriculum.

As in other disciplines, arts assessment strategies should be "authentic," or matched to the nature of the desired behaviors. For example, the best way to determine whether a student is becoming a proficient actor is not to administer a multiple-choice exam but, rather, to have the student act. Conversely, there are other types of arts learning, such as understanding the cultural context of particular works or genres, that are often best expressed in words.

Examples of selected student work should be collected in multimedia portfolios to permit assessment of their progress over time as well as their level of achievement. Because many of the products of arts classes exist in media other than words or numbers on a page, technology plays an essential role in the preservation and assessment of student work in the arts (see section in this chapter titled Instructional Technology/Equipment).

Adequate assessment can take place only when arts teachers deal with a reasonable number of students. Teachers must have a teaching load that permits them to assess the progress and attend to the needs of each student (see sections in this chapter on class size and scheduling).

A more extensive discussion of assessment, including a list of resources, can be found in the assessment section of Chapter 5. Examples of illustrative learning/assessment activities may be found at the end of each discipline-specific section of Chapter 2. Examples of units with accompanying assessment strategies are provided in Appendix G and at www.CTcurriculum.org

Professional Development/Interaction

Districts should provide arts teachers with regular opportunities for content-specific in-service workshops and professional development. The nature of these opportunities should be based on the goals and objectives of the local curriculum and the professional growth objectives of the faculty.

Professional isolation is a common problem for the arts teacher, who is often the only specialist in his or her discipline at a particular school. This problem can be exacerbated in small school districts, in districts where the arts faculty does not meet regularly and in schools whose staff members rarely attend off-site workshops.

Arts teachers should have opportunities to:

- attend statewide, regional or national professional conferences in their field;
- participate in districtwide, state or consortium in-service days which offer electives relevant to their work;
- participate in regular districtwide meetings of teachers in their subject area, during which they have opportunities to share ideas and encounter new ideas;
- observe classroom teaching by skilled colleagues, both in the district and in other districts; and
- receive input from content-expert supervisors (see the section which follows on professional supervision and leadership).

District-sponsored in-service workshops should address identified needs of the arts staff. In-service plays an essential role in implementing curriculum, and particularly innovative curriculum. For example, most music teachers have not received instruction to prepare them to teach improvisation and composition, so local music faculty members may need workshops and professional support to design and deliver the creating component of the music curriculum. Art teachers, on the other hand, may not be comfortable teaching aesthetics or art criticism in the classroom and, therefore, may benefit from opportunities to work with teachers who are expert in teaching these areas. Districts also should encourage faculty members to participate in summer and evening courses that expand their professional expertise.

Professional Supervision/Leadership

Districts that wish to have quality arts programs should take steps to provide their arts faculties with supervision and professional input from educators who are expert in the arts disciplines. Among other duties, these leaders should be responsible for helping teachers write, deliver, assess and improve the planned curriculum.

Whenever possible, content-expert supervisors or coordinators should be provided for each arts program (e.g., an art supervisor, a visual arts supervisor). Arts teachers are frequently the only teacher in their discipline at a particular school, so they have a particular need for opportunities to receive expert feedback and suggestions about the content-specific aspects of their instruction. Content-expert supervision can, when appropriate, be coordinated with the type of "generic" supervision school principals might provide.

In cases where arts teachers are supervised and evaluated *solely* by non-arts administrators, supervision is rarely adequate to identify and address the content-specific needs of arts teachers. Most school principals cannot hear whether the brass instruments are in tune, or see whether a theatrical scene is properly blocked. Either appropriate training must be provided for these individuals, or alternative means of supervision must be found.

Peer-based support for arts teachers, such as content-specific mentoring and peer coaching, can be helpful, especially in situations where arts administrators or supervisors are not available. However, arts teachers who are the sole teacher of their discipline in a school building – a situation especially common at the elementary level – typically cannot participate in collaborative supervision and assessment programs that require expert colleagues on-site. It is, therefore, necessary for districts that lack expert arts supervisors either to engage respected colleagues in other school buildings or districts or to hire university faculty members as consultants, not so much for formal evaluation but for ongoing professional input and growth. Districts should encourage, and provide the substitute teacher pay necessary to foster, such interschool collaboration.

Regardless of whether there is a designated leader who has supervisory responsibility, it is important to designate a coordinator or "team leader" for each arts area who, among other duties:

- coordinates development and revision of curriculum;
- calls and chairs regular faculty meetings;
- facilitates and, when appropriate, initiates discussions of curriculum-related and other issues;
- helps the arts faculty articulate its in-service needs, identifies sources to fulfill those needs and coordinates in-service workshops;
- oversees the assessment, evaluation and improvement of the K-12 program;
- oversees the development of a coordinated budget for each arts area, identifies cost-effective sources of quality equipment and supplies, and arranges for regular inventory and maintenance of equipment;
- coordinates the scheduling of arts faculty members;
- coordinates the scheduling and planning of arts events, exhibits and performances;
- organizes collaborative efforts among arts faculty members and interdisciplinary collaborations between the arts faculty and other faculty members;
- initiates and oversees collaborations that access community arts organizations and other outside resources, such as resident artists, to support and enrich school arts programs;
- identifies potential sources of grant support and collaborates on the writing of grant proposals for arts programs;
- acts as the liaison between the arts faculty, school and central office administrators, and the school board; and
- makes sure that the arts program runs smoothly in a variety of other ways.

The Connecticut Association of Arts Administrators provides local arts coordinators with professional development and support during its monthly meetings. Each meeting features updates on the latest developments in arts education, opportunities for sharing model practices and strategies, and an in-service workshop available for (optional) Continuing Education Units (CEUs). For more information about participating in this organization and its activities, contact the arts consultant in the Connecticut State Department of Education.

USEFUL RESOURCES

The recommendations presented on pages 160-162 are merely a selective summary of important resources for successful arts programs. The reader is encouraged to refer to a variety of other expert sources for more details.

Guidelines For All Of The Arts

Consortium of National Arts Education Associations. *Opportunity-to-Learn Standards for Arts Education*. Reston, VA: NAEA, 1995. Available from the National Art Education Association, 1916 Association Drive, Reston, VA 22091-1590. Phone (703) 860-8000; Fax (703) 860-2960.

Resources In Dance

Adventures in Creative Movement Activities: A Guide to Teaching, by Marcia Lloyd, presents principles and practices for using creative movement activities in the classroom, gym or on the playground.

Building Dances, by Susan McGreevy-Nichols and Helene Scheff, is a "how-to" book which helps the teacher introduce, develop and assess the basics of choreography in Grades K-12.

Contrast and Continuum: Music for Creative Dance (Volumes I and II) presents compositions by Eric Chappelle that contain an amazing variety of music styles, sounds, tempo and texture that are suitable for teaching dance to all ages, PK-12.

Creative Dance for All Ages, by Anne Green Gilbert, presents the basic concepts of dance (space, time, force, body, movement and form), related activities and detailed guidelines for teachers that help them develop skills and creativity in students.

Dance for Young Children: Finding the Magic in Movement, by Sue Stinson, helps teachers develop effective teaching strategies and includes sample ideas and lesson plans for teachers of children, ages 2-8.

National Standards for Dance Education, developed by the National Dance Association, outlines content and achievement standards for dance in Grades K-12. The content standards describe what every young American should know and be able to do in dance and the achievement standards specify understandings and levels of achievement that students are expected to attain in the competencies at the completion of Grades 4, 8 and 12.

Teaching Children Dance: Becoming a Master Teacher, by Theresa Purcell, offers elementary physical educators a practical approach to teaching developmentally appropriate dance.

For a complete catalog of dance education publications, contact the National Dance Association, 1900 Association Drive, Reston, VA 22091; (703) 476-3464.

The National Dance Education Association (NDEA) can be contacted at 4948 St. Elmo Ave., Suite 207, Bethesda, MD 20814, or reached by telephone at (301) 657-2880.

Resources In Music

All of the following are MENC: National Association for Music Education publications. For further information, contact MENC at 1806 Robert Fulton Drive, Reston, VA 22091-4348. Phone (703) 860-4000; FAX (703) 860-1531. Website: www.menc.org.

The School Music Program: A New Vision. The K-12 national standards and MENC's prekindergarten standards. Includes details about what the standards mean to music educators and ways standards-driven curriculums will better serve American students.

Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12. Standards for curriculum and scheduling; staffing, materials and equipment; and facilities. Developed by practicing teachers and music administrators familiar with day-to-day realities of classrooms and resources.

Perspectives on Implementation: Arts Education Standards for America's Students. Examines issues related to standards implementation and lays out strategies for long-term implementation efforts.

Teaching Examples: Ideas for Music Educators. Instructional strategies based on the national standards to help teachers design and implement a curriculum leading to achievement of the standards.

Strategies for Teaching. A series of books suggesting effective strategies for teaching to the national standards in specific types of music classes at the elementary or secondary levels.

Music for a Sound Education: A Tool Kit for Implementing the Standards. Essential resources for everyone interested in the effort to provide all children with a rigorous, standards-influenced curriculum in music.

Resources In Theatre

Teacher Preparation and Certification Standards. This publication, created by a joint task force from AATE and the Speech Communication Association, offers standards for preparation and certification of theatre specialists, speech/communication/theatre teachers and speech communication specialists.

Youth Theatre Journal. This scholarly journal – published annually – includes articles that advance the study and practice of theatre and drama for youth as both education and art.

Stage of the Art. This magazine – published quarterly – premiered in the spring of 1995. It includes articles of practical use to theatre artists and educators.

Drama/Theatre Teacher. This periodical was the predecessor of *Stage of the Art.* Back issues are available on themes related to the following standards: structuring drama sessions, curriculum issues, assessment, teacher as innovator, Shakespeare's legacy, diversity in drama.

Theatre Safety. This monograph offers a basic guide for administrators and theatre arts teachers in establishing and maintaining a safe environment for actors, technicians and audience members.

For further information, contact AATE, Theatre Department, Arizona State University, P.O. Box 872002, Tempe, AZ 85287-2002. Phone (480) 965-6064; FAX (480) 965-5351. Website: www.info@asu.edu

Resources In The Visual Arts

The following are National Art Education Association Publications. For further information, contact NAEA at, 1916 Association Drive, Reston, VA 22091-1590. Phone (703) 860-8000; FAX (703) 860-2960.
Website: www.naea-reston.org

Creating Curriculum in Art, by Phillip Dunn, outlines the theoretical orientations for art curriculums, the five critical areas for art curriculum development, an examination and analysis of curricular approaches, and a discussion of student evaluation and art program assessment. This book translates art theory into curriculum and into daily practice for the art teacher, curriculum coordinator and school administrator.

Design Standards for School Art Facilities, Mac Arthur Goodwin, editor. This visual resource includes over 60 photos and floor-plan drawings of specialized art studio rooms. The guide contains art room planning in elementary, middle/junior and senior high schools; general specifications (space, lighting, safety, computers); and specialized art rooms (ceramics, kiln, printmaking, technology). Also included are numerous resources for state and federal agencies, manufacturers, organizations and others that keep current on specifications, codes, health-hazard regulations and legislation.

Elementary Art Programs: A Guide for Administrators. This volume addresses fundamental issues central to the administration of elementary art education in American schools. It answers questions about key standards concerning content, materials, instruction and more. This guide also addresses 16 fundamental questions school administrators should ask about elementary art programs and is an important policy resource.

Exemplary Art Education Curricula: A Guide to Guides. An NAEA task force of art educators presents an in-depth review of art curriculum guides written for Grades K-12. The book includes 26 criteria for exemplary art curriculum guides and commentary on current needs in art curriculums. The major portion of the book consists of sample pages from the guides, with critical discussion of their content, format and visual impact.

Purposes, Principles and Standards For School Art Programs (Revised Edition). This publication is directed toward the promotion and recognition of educationally sound visual arts programs in elementary, middle/junior and high schools. It is designed as a self-assessment evaluation of the seven art education program components: organization, curriculum, personnel, scheduling, facilities, materials/equipment and budgets.

School Art Programs: A Guide for School Board Members and Superintendents. Guidelines for school administrators concerning what students should learn in art; components of the art program; curriculum and instruction; professional development; scheduling, facilities and equipment/materials; evaluation; staffing; budgeting; and related issues.

Another useful publication is *Discipline-Based Art Education: A Curriculum Sampler,* Alexander, Kay and Day, Michael, editors. Los Angeles, CA: The Getty Center for Education in the Arts, 1991.

Connecticut Community Arts Resources

Contact organization:

Connecticut Commission on the Arts
755 Main Street
Hartford, CT 06103
(860) 566-4770
http://www.ctarts.org

See also: http://www.ctarts.org/schoolres.htm

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[1] Consortium of National Arts Education Associations. *Opportunity-to-Learn Standards for Arts Education.* Reston, VA: NAEA, 1995.

[2] Geerdes, Harold P. *Music Facilities: Building, Equipping and Renovating.* Reston, VA: MENC, 1987.

[3] *A Guide to Curriculum Development: Purposes, Practices and Procedures.* Hartford, CT: Connecticut State Board of Education, 1981.

[4] Consortium of National Arts Education Associations. *Opportunity-to-Learn Standards for Arts Education.* Reston, VA: NAEA, 1995.

[5] Bernstorf, Elaine and Burk, Kenneth (1997). "Vocal Integrity of Elementary Music Teachers: Personal and Environmental Factors." *Journal of Research in Music Education* 44, no. 4 (Winter 1996): 369-383.

[6] Negroponte, Nicholas. *Being Digital.* New York: Alfred A. Knopf, 1995, 221-222.

[7] Modugno, Anne (1991). "The Lost Student, Found." *Music Educators Journal* 79, no. 3 (November, 1991): 50-54.

Scripp, Larry and Meyaard, Joan (1991). "Encouraging Musical Risks for Learning Success." *Music Educators Journal* 79, no. 3 (November, 1991): 36-41.

[8] Musical Instrument Digital Interface, a standard way of connecting electronic devices and computers for music work.

CREATING LOCAL K-12 CURRICULUM GUIDES IN THE ARTS

4

EDITOR'S NOTE: Appendices C – K of this guide provide examples of model curriculum work, in the form of illustrative excerpts from exemplary local arts guides. Some of these local guides were still in editing at press time, but complete versions of these guides eventually will be available, either by contacting districts directly for a "hard copy" (districts may charge for this service to recoup their printing costs) or by downloading the guides as files on the Connecticut State Department of Education website: http://www.state.ct.us/sde/dtl/curriculum/currart.htm

Additional examples of model curriculum units linked to Connecticut standards, complete with scoring scales and scored student work, may be found at: www.CTcurriculum.org

Qualities Of An Effective Curriculum Guide
Benefits Of Developing Curriculum
Key Conditions For Successful Curriculum Development

THE CURRICULUM DEVELOPMENT PROCESS
Overview Of Curriculum Development Process
Curriculum Development Planning Form
Step 1: Convening The Curriculum Committee
Step 2: Identifying Key Issues And Trends
Step 3: Assessing Needs
Step 4: Developing A Philosophy
Step 5: Developing Program Goals
Step 6: Developing Objectives, Assessment And Content
Step 7: Identifying Necessary Resources
Step 8: Developing A Medium-Range Implementation Plan
Step 9: Piloting And Refining The Guide

The purpose of this chapter is to recommend step-by-step processes and provide examples to assist local school districts in developing quality arts curriculum guides.

Qualities Of An Effective Curriculum Guide

A *basic* curriculum guide is a written document that presents the philosophy, goals, objectives, assessment strategies and resources upon which the local program is built. A *quality* curriculum guide goes beyond these basic components to provide additional helpful information, such as a scope and sequence chart and recommended instructional strategies.

An effective curriculum guide:

- presents a *philosophy and overarching goals* that guide the entire program, which are linked to the philosophy and goals of the school district, and are consistent with contemporary visions of why and what students should learn;
- establishes clear, developmentally appropriate *learning expectations* for what students should know and be able to do (objectives or outcomes), which are connected to the philosophy and goals, and sequenced from grade to grade and course to course, K-12;
- *allows for flexibility*, and encourages experimentation and innovation;
- identifies and facilitates appropriate *interdisciplinary connections;*
- suggests *means of assessing* student achievement and the success of the overall program; and
- presents all of the above components in a format that is *useful* to teachers and administrators, and which facilitates revision and refinement.▪

Benefits Of Developing Curriculum

School districts are required by Connecticut General Statute 10-16b to provide a "program of instruction [that] is planned, ongoing and systematic" in the "prescribed courses of study," which include the arts. This statute recognizes the importance of planned, common curriculum, which serves many important purposes. Among the benefits of common curriculum are that it:

- helps ensure that all students have access to a "systematic" program, i.e., one that is of equal rigor and quality across a district;
- ensures sequential instruction as students move from grade to grade, and from teacher to teacher;
- helps new teachers understand and follow the district's expectations; and
- provides the means for teachers to assess their own success, and for communities to assess a program's success.

The benefits of developing curriculum extend far beyond the value of having a clear *document* to guide instruction. When properly organized, the *process* of developing curriculum is inherently valuable to participants in that process. The sustained conversations that produce a common vision for the guide, and the continuing conversations that occur as the guide is implemented and the new program is evaluated, are among the most powerful and constructive professional growth experiences in which faculty members can participate.▪

Key Conditions For Successful Curriculum Development

A quality curriculum guide is the result of a carefully planned process that relies on the blending of a variety of resources. To maximize the chances for successful curriculum development in the arts, districts should provide several key conditions.

- Curriculum development is most successful when coordinated by a *designated K-12 program leader* who is an expert in the arts area for which curriculum is being developed (art, music, dance, theatre), working in partnership with the district's head of curriculum and instruction. As the curriculum guide evolves, these leaders should work with members of the arts faculty and others to plan and oversee its implementation.
- The K-12 faculty for each art form should *work together* as a committee. All faculty members need to "take ownership" in developing and refining the curriculum, because all will need to participate in implementing the curriculum. It can also be beneficial to include school administrators, parents, other community members and students on the curriculum committee.
- Curriculum should be designed as a *K-12 document*, not as separate pieces to be connected later. Committees should develop consensus on a K-12 philosophy, and K-12 goals and objectives for the general (core)

program in Grades 4 and 8, before developing objectives for specialized strands (such as chorus, band, orchestra, keyboard/guitar, music composition; modern dance, ballet, choreography; acting, stagecraft; and painting, ceramics, sculpture, art history).

- Developing a quality curriculum takes *time*. Implementing a curriculum takes even more time. Districts, therefore, must provide substantial amounts of time for faculty members and other participants in the process to work together, and expect that the completion of a draft curriculum will take at least a year. They should also provide for in-service training and sustained supervision to ensure implementation and refinement of the document.
- The curriculum development team needs time to think, research, write, weigh suggestions and to revise. After-school, evening or weekend meetings can be helpful, but effective curriculum development requires the kind of *sustained, focused thinking* that best occurs during multihour and multiday blocks of released time and summer work. Half-day or full-day released-time meetings on a biweekly or monthly basis can be productive, particularly if individuals and subcommittees work on clearly defined tasks between those meetings. Summer work often proves most successful because participants can devote their complete attention to the task.
- *Planning* for curriculum development should include clear deadlines and responsibilities. The plan should be realistic, with flexibility built in to accommodate unexpected needs. Many districts have found the Curriculum Development Planning Form (see pages 167 and 168) helpful when planning the process.
- One important way to accelerate the curriculum development process is to research and collect *exemplary materials and procedures*, then adapt them to the local situation. Drawing on Connecticut and national documents, such as student standards, will help. Publications, such as those distributed by professional arts education organizations, typically contain many exemplary practices and suggestions. Reviewing exemplary curriculum guides developed by other school districts also may be helpful.
- The development of curriculum documents requires *funding* for items such as:
  - salaries for school staff members who devote extra hours to curriculum work;
  - pay for substitute teachers who cover classes when staff members are released for curriculum work;
  - secretarial services and duplication of materials;
  - purchase of exemplary resources and other professional literature;
  - clinician and consultant fees;
  - travel expenses to visit other school districts;
  - printing copies of the pilot/review and final versions of the guide; and
  - professional development needed to implement the guide. (This is an essential aspect of curriculum work that too often is neglected.)■

THE CURRICULUM DEVELOPMENT PROCESS

The development of curriculum is a multistep, ongoing, cyclical process that progresses from evaluating the existing program to designing an improved program, to implementing the improved program, to evaluating the success of the improved program and then back to designing a still better program. The following five-year cycle is typical:

- **year one**: convene committee; begin information collection and research to determine the "state of the art;" begin review of current program;
- **year two**: complete review and evaluation of existing program; plan and begin writing process;
- **year three**: complete writing/revision and begin professional development;
- **year four**: implement new or revised curriculum and continue professional development; and
- **year five**: monitor program success and conduct external assessment.

There are many ways to approach the development of local curriculums in the arts. Many school districts have found that the Curriculum Development Process outlined on page 166 is an effective model.■

Overview Of Curriculum Development Process

1. Convene the curriculum committee.
2. Identify key issues and trends in the arts area(s) for which curriculum is being written to determine the "state of the art," by reviewing current literature and consulting leading sources.
3. Conduct a systematic review of the current program. Review local priorities and compare the existing program – including both student achievement and the instructional resources provided by the district – to state-of-the-art practices.
4. Develop a K-12 program philosophy, checking for linkage with the district's general philosophy of education.
5. Develop K-12 program goals, aligning them with the district's general goals for education.
6. Develop grade and course objectives.
   a. Reach consensus on Grade 8 student objectives, i.e., student achievement expected by the end of the required core program.
   b. Reach consensus on Grade 4 student objectives, making sure that students learn what they will need in order to achieve the Grade 8 objectives.
   c. Build the remainder of the curriculum, including:
      - sequences of objectives, suggested activities/materials, and assessment for the K-4 and 5-8 general core program; and
      - sequences of objectives, suggested activities/materials, and assessment for specialized strands.
7. Identify the resources necessary to deliver the new curriculum (such as staffing and scheduling, equipment and materials, and in-service training for teachers and administrators).
8. (If resources cannot be provided immediately:) Develop a medium-range (2-3-year) plan to provide resources, and phase in implementation of the curriculum as resources are added. If this approach is adopted, implement the new curriculum in the earlier grades first.
9. Pilot and refine the draft guide.

This curriculum development process calls for the committee to reach an early consensus on what students should have learned by the end of the required core of the arts program, which typically concludes at the end of Grade 8. This approach consciously differs from the traditional approach, in which committees first develop curriculum for kindergarten, then for Grade 1, and so on up through high school. Experience suggests that clarifying at the outset the Grade 8 outcomes, which are the ultimate student behaviors or objectives toward which teachers should be working, K-8, makes it easier to develop K-7 curriculum by focusing and "anchoring" the direction of the objectives developed for each grade.■

Curriculum Development Planning Form

Developing a curriculum requires managing a number of resources and responsibilities. A number of local district committees have found the Curriculum Development Planning Form (see pages 167 and 168) useful as they plan their curriculum development process.

Curriculum Development Planning Form
Target Dates, Resources and Responsibilities

1. **Convene committee**
   Date to complete: ____________________
   Resources Needed:

   Meeting Dates/Content:

   Who is responsible for what:

2. **Review of key issues and trends**
   Date to complete: ____________________
   Resources Needed:

   Meeting Dates/Content:

   Who is responsible for what:

3. **Systematic review of the current program**
   Date to complete: ____________________
   Resources Needed:

   Meeting Dates/Content:

   Who is responsible for what:

4. **K-12 program philosophy**
   Date to complete: ____________________
   Resources Needed:

   Meeting Dates/Content:

   Who is responsible for what:

5. **K-12 program goals**
   Date to complete: ____________________
   Resources Needed:

   Meeting Dates/Content:

   Who is responsible for what:

6. **Grade and course objectives:**

   a. **Consensus on Grade 8 student objectives**
      Date to complete: ____________________
      Resources Needed:

      Meeting Dates/Content:

      Who is responsible for what:

(continued)

Curriculum Development Planning Form (continued)

b. **Consensus on Grade 4 student objectives**
Date to complete:____________________
Resources Needed:

Meeting Dates/Content:

Who is responsible for what:

c. **Objectives for remainder of curriculum:**

- **Grades K-4 and 5-7 core objectives**
  Date to complete: ____________________
  Resources Needed:

  Meeting Dates/Content:

  Who is responsible for what:

- **Specialized strands (such as choral and instrumental music, or acting and stagecraft)**
  Date to complete: ____________________
  Resources Needed:

  Meeting Dates/Content:

  Who is responsible for what:

7. **Resources necessary to deliver the new curriculum**
Date to complete: ____________________
Resources Needed:

Meeting Dates/Content:

Who is responsible for what:

8. **(Only if resources cannot be provided immediately:) Medium-range (2 – 3-year) plan**
Date to complete: ____________________
Resources Needed:

Meeting Dates/Content:

Who is responsible for what:

9. **Pilot and refine**
Date to complete: ____________________
Resources Needed:

Meeting Dates/Content:

Who is responsible for what:

Step 1: Convening The Curriculum Committee

The first step in any curriculum development cycle is to assemble the curriculum team. Because the full K-12 faculty must implement the curriculum, the full faculty must have substantive input into the document. In smaller districts an entire faculty may serve on the curriculum committee; in larger districts there is typically a smaller core committee which manages the process, but that committee should involve the entire faculty by actively soliciting ideas and providing opportunities for critique and revision.

Many districts choose to involve other members of the school and broader communities in the curriculum development process. The most common non-arts specialist member of the arts curriculum team is a school administrator, such as a central office administrator or school principal. Other teams, however, choose to include non-arts faculty members, students, parents, local artists, outside expert personnel such as members of university faculties, school board members or other members of the broader community.

The choice of a leader for the curriculum team is of critical importance to the success of the process. Where there is a designated program supervisor or coordinator who is an expert in the arts area, that person typically leads the curriculum team. When such a person is not available districts may either identify an administrator who has curriculum expertise and an interest in the arts, or hire an outside consultant to work with the arts faculty.■

Step 2: Identifying Key Issues And Trends

The curriculum team first should update the local vision of quality arts education by reviewing state-of-the-art practice in the arts area(s) in which the district will be developing curriculum. Such a review allows a curriculum committee to identify key issues and trends that will become the basis for assessing the quality and needs of the current program (see Step 3) and for the remainder of the curriculum process.

The vision-development process typically begins with a committee gathering, reading and discussing current literature and consulting with expert sources. In-service sessions, professional conferences and leading publications within and outside the arts education field can be useful sources of ideas and information. State and national standards documents provide information that should prove useful in developing the vision. Professional arts education organizations are able to provide access to research and other resources that should help the committee define state-of-the-art practice.

While synthesizing this information, the curriculum committee should begin to develop a local approach to critical issues, such as:

- defining and meeting the needs of all students;
- offering challenges and opportunities for greater depth to motivated students;
- developmental readiness and appropriateness;
- addressing the cultural heritage of varied segments of the student population;
- the roles, availability and integration of computers and other technology;
- balancing expectations of entertainment with the educational priority of student learning;
- ensuring appropriate instructional time and other resources;
- implementing scheduling approaches that provide students with access to arts study; and
- systematically assessing student learning.

Although it is important at this step to consider the resources necessary to implement a state-of-the-art curriculum, the focus should be on developing a broad common vision of what and how students should learn. This vision will provide the basis for writing a philosophy and goals.■

Step 3: Assessing Needs

IDENTIFYING NEEDED CHANGES

Once the committee has established a common vision of quality arts education, members should conduct a systematic needs assessment to ascertain the perceptions, concerns and desires of each of the stakeholders in the arts curriculum. The needs assessment provides an opportunity to gather information about what members of the local education community want in terms of arts outcomes or expectations, program content, student achievement and other components of the program. For example:

- Teachers may be dissatisfied with older content, materials and techniques in light of recent research and innovations.
- Student achievement may be declining or lower than expected at certain grade levels, or in certain areas of the program.
- Teachers may lack time, technology, materials or other resources to implement quality instruction.
- Teachers may be concerned about low elective enrollment and/or existing scheduling practices.
- Curriculum leaders in the district may want

to improve the quality or increase the amount of interdisciplinary work in which students engage.

- Students may express a need for different or enriched curricular opportunities.
- Parents and other members of the community may have concerns about levels of student achievement, changes in the scope of the program, or a dearth of arts electives that meet varied student interests.

SOURCES OF INFORMATION

Information for the needs assessment may be gathered in a variety of ways, including:

- existing documents, such as regular reports to the State Department of Education and the most recent New England Association of Schools and Colleges (NEASC) evaluation of local schools;
- districtwide assessments of students' arts achievement, using either locally developed or nationally published standardized measures;
- informal anecdotal reports;
- structured discussions, focus groups and department meetings;
- interviews with, or surveys of, students, teachers, guidance counselors, administrators, parents, board of education members and other members of the educational community;
- existing self-study instruments, such as those distributed by the National Association for Music Education (MENC)[1] and the National Association for Art Education (NAEA)[2];
- locally prepared comparisons between the local program and standards presented in key documents such as state and national student standards (see Chapter 3) and the national *Opportunity-to-Learn Standards in the Arts*[3]; and
- analyses by outside expert consultants.

The final step of the needs assessment is to compare what *should be* with what *is*. Simply put, the committee must identify any differences between its vision and the current reality. This comparison becomes the basis for change. In some cases, it also highlights appropriate alignments and connections.

For example, the Art Department in the Middletown, Conn. Public Schools chose to align its existing goals, which had been based on the four disciplines (areas of emphasis) of discipline-based art education,[4] with the Connecticut Standards for Arts Education (see Sample Alignment, Appendix D). By doing so, the team was able to demonstrate the comprehensiveness of its program, while identifying important areas that may have been neglected in its previous guide.

At this stage of the curriculum development process the curriculum team should meet with school administrators and other policymakers – such as school board members – to determine the extent to which they will provide the resources necessary to implement the team's updated vision for the K-12 arts program. The curriculum team should continue to collaborate with school administrators as the document is drafted to ensure that the new program design will be implemented.

ADDITIONAL RESOURCES

NAEA and MENC provide checklists and guidelines that can assist in assessing program objectives and resources.

All Of The Arts

Maryland State Department of Education. *Facilities Guidelines for Fine Arts Programs*. Baltimore, MD: MSDE, 2001. (Call 401-767-0098 to order.)

Worthen, Blaine R. and Sanders, James R. *Educational Evaluation: Alternative Approaches and Practical Guidelines*. White Plains, NY: Longman, 1987. (See especially pages 67, 91, 93 and 180.)

See also Chapter 3 of this guide.

Music

Boyle, J. David. "Program Evaluation for Secondary School Music Programs." *NASSP Bulletin* 76 (May 1992): 63-68.

Boyle, J. David and Radocy, Rudolf E. "Program Evaluation." Chapter 13 in *Measurement and Evaluation of Musical Experiences*. New York: Schirmer Books, 1987.

Geerdes, Harold P. *Music Facilities: Building, Equipping and Renovating*. Reston, VA: MENC, 1987.

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[1] Music Educators National Conference. *The School Music Program Evaluation (SMPE)*. Reston, VA: MENC, 1992.

[2] Self-assessment materials for *NAEA Program Standards Award*. Reston, VA: NAEA.

[3] National Consortium of Arts Education Organizations. *Opportunity-to-Learn Standards for Arts Education*. Reston, VA: National Art Education Association, 1995.

[4] Wilson, Brent. *The Quiet Evolution: Changing the Face of Arts Education*. Los Angeles, CA: J. Paul Getty Trust, 1997.

Lehman, Paul R. "Assessing Your Program's Effectiveness." *Music Educator's Journal* 76 (December 1989): 26-29.

Lehman, Paul R. "Curriculum and Program Evaluation." In *Handbook of Research on Music Teaching and Learning*, edited by Richard Colwell. New York: Schirmer Books, 1992, pp. 281-294. (Available from MENC.)

Music Educators National Conference. *Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12.* Reston, VA: MENC, 1994.

Music Educators National Conference. *The School Music Program: A New Vision.* Reston, VA: MENC, 1994.

Woody, Robert H. "Program Assessment: A Tool for Advocacy." In *Teaching Music* 4, No. 5 (April 1997): 40-83.

Visual Arts

National Association for Art Education (NAEA). *School Art Programs: A Guide for School Board Members and Superintendents.* Reston, VA: NAEA, 1992.

NAEA. *Design Standards for School Art Facilities.* Reston, VA: NAEA, 1993.

NAEA. *Purposes, Principles and Standards for School Art Programs.* Reston, VA: NAEA, 1994.▪

Step 4: Developing A Philosophy

IMPORTANCE OF PHILOSOPHY

A well-written philosophy serves as the basis for planning, implementing and evaluating the program. Hence, agreeing on a common philosophy is essential before developing goals, objectives and other aspects of the program.

CONTENTS OF A PHILOSOPHY

The philosophy for an arts education program usually begins with a rationale for arts education, which describes why learning in and about the arts is important for every child. Then, based on the rationale, the philosophy usually describes – in very general terms – what an appropriate arts education program should be. Philosophies provide concise answers to such important questions as the following:

- Why learn the arts?
- What are the principles that guide a quality arts program?
- What are our core beliefs about the nature and importance of an arts program?

The answers to these questions provide guidance to faculty members when making program decisions, and a foundation for explaining how children benefit from an arts education to a public which does not always readily understand or value those benefits.

Most curriculum development teams will want to conduct some research into contemporary arts education philosophy as part of the writing process, in addition to identifying and drawing on their own beliefs. One of the challenges in writing the philosophy is to synthesize a large body of resources and ideas into concise prose. To assist school districts in this process, Section 2 of Chapter 1 provides an overview of key resources and ideas. Although the local philosophy necessarily covers a range of ideas, it is best limited to no more than one page in length.

QUALITIES OF A WELL-WRITTEN PHILOSOPHY

The following are qualities of a well-written philosophy.

Accuracy

- The claims that the philosophy makes for arts education are supportable.
- The philosophy makes an educationally appropriate case for the role of the arts in the K-12 curriculum for all children.

Linkage

- The arts program philosophy is consistent with the school district's philosophy of education.
- The district's arts teachers are sincerely committed to each belief outlined in the philosophy.

Breadth And Depth

- The philosophy includes the most important rationales for arts education.
- The philosophy provides a sound foundation for comprehensive K-12 arts program goals and programs.

Usefulness

- The philosophy is written in language that is clear and can be understood by parents and other non-educators.
- The philosophy includes the unique contributions of arts education to the curriculum.

- The philosophy provides a clear and compelling justification for the program.

Curriculum development teams may appropriately choose to write either a common philosophy for all of the arts or a separate philosophy for each arts form. Examples of both common philosophies and discipline-specific philosophies are provided in Appendix C. Work sheets to facilitate the process of developing a local philosophy are provided on pages 172-176.

PHILOSOPHY-DEVELOPMENT STEPS

The following is a process for writing a philosophy in departments that DO have an opportunity to meet as a group.

Step 1: Either before or at the beginning of the meeting, each member of the department spends 5-10 minutes individually listing in bullet form what he or she believes are the most important reasons why every student should receive an arts education.

Step 2: Department members break into groups of three or four to compile, discuss and refine their ideas. When their list is complete, they write it in bold print on chart paper and hang it on the wall. Members then circulate to read other groups' lists.

Step 3: Two or three members are designated to act as editors for the philosophy. Each group presents and concisely explains the key points on its list. The entire group helps the designated editors look for beliefs common to more than one list.

Step 4: After the meeting the editors work together to combine related ideas and make necessary changes to create a concise draft master list of the key beliefs of department members.

Step 5: The editors circulate the draft master list to all department members, asking them to rate each belief on a five-point scale from "very important" to "should be omitted." The editors then edit the original draft based on these ratings, prioritizing the list by placing at the top those which were deemed most important, and listing at the bottom those which might be deleted.

Step 6: The editors circulate the revised list for review and responses, and make appropriate changes. (Optional: The entire committee devotes a portion of a meeting to discussing and reacting to the prioritized list.)

Step 7: The editors make further changes based upon committee members' responses, and write a first full draft of the philosophy, which expands the department's list of key beliefs into paragraph form. This draft is circulated to department members, who are asked to submit their comments and suggestions in writing. (Note: It is inefficient to do detailed editing in full department meetings. If necessary, a subcommittee can be assigned to work with the editors.)

Step 8: Repeat Step 7 until department members are happy with the product.

QUESTIONS FOR FACULTY, TEAM

Members of the school faculty and the curriculum development team might begin the brainstorming process by individually answering, then discussing, important questions such as the following:

Personal Questions

What do the arts mean in your life?

How have the arts helped you understand your own culture and the cultures of others?

How have the arts enabled you to gain a better understanding of your own potential?

In what ways are you personally involved with the arts: creating, performing and/or responding?

General Questions

What is the creative process?

What contributions do the arts make to society?

What kinds of knowledge and skills do artists have?

What kinds of arts involvement do you hope your students will have during their adult lives?

What important information about the value of arts instruction needs to be part of the curriculum guide?

RATING FORM: CONTRIBUTIONS OF ARTS EDUCATION

The curriculum development committee could consider whether any of the following contributions of arts education should appear in its philosophy statement. Alternatively, department members could be asked to rate the importance of each point on a scale from "very important" to "not important."

Arts Education	Curriculum Committee Comments
1. provides essential ways to understand and express life experiences	
2. develops deep understanding of past and present cultures/peoples	
3. prepares students for active participation in creating the culture of the present and future	
4. develops imagination	
5. enables students to make informed aesthetic choices	
6. provides a creative, motivating vehicle for mastering technology, including multimedia	
7. helps develop the full range of students' abilities	
8. prepares students for enjoyable recreation and leisure time	
9. prepares students for success in a wide variety of careers	
10. develops self-discipline and focus	
11. develops the capacity to refine work, aspiring to high quality standards	
12. fosters creativity and independence	
13. develops the ability to solve complex, often ambiguous, problems	

(continued)

RATING FORM: CONTRIBUTIONS OF ARTS EDUCATION (continued)

Arts Education	Curriculum Committee Comments
14. creates a positive, inclusive school atmosphere	
15. develops teamwork	
16. enhances self-esteem	
17. increases learning in other subjects	

(Note: For more background on the above rationales, please refer to Chapter 1 of this guide.)

STEPS WHEN GROUP MEETS INFREQUENTLY

The following is a process for writing a philosophy in departments that have little opportunity to meet as a group.

To facilitate creation of the philosophy, committee members may want to follow these steps:

Step 1: Each member of the committee writes one paragraph discussing each of the philosophical principles which he or she feels are most important.

Step 2: Copies of these paragraphs are disseminated to all committee members.

Step 3: Paragraphs that are similar in nature are grouped together.

Step 4: Two or three members act as editors and have "license" to combine ideas and make necessary changes so that a rough draft of key principles represents the overall beliefs of committee members.

Step 5: The full committee reacts and discusses the initial draft of the principles.

Step 6: The editors make further changes, based upon committee recommendations.

For those committee members who want a structure to help them construct their paragraphs, the following format is useful.

Name of committee member:

____

I feel that the following principle is important to include in our philosophy:

____

____

____

____

____

This principle is important for students because:

____

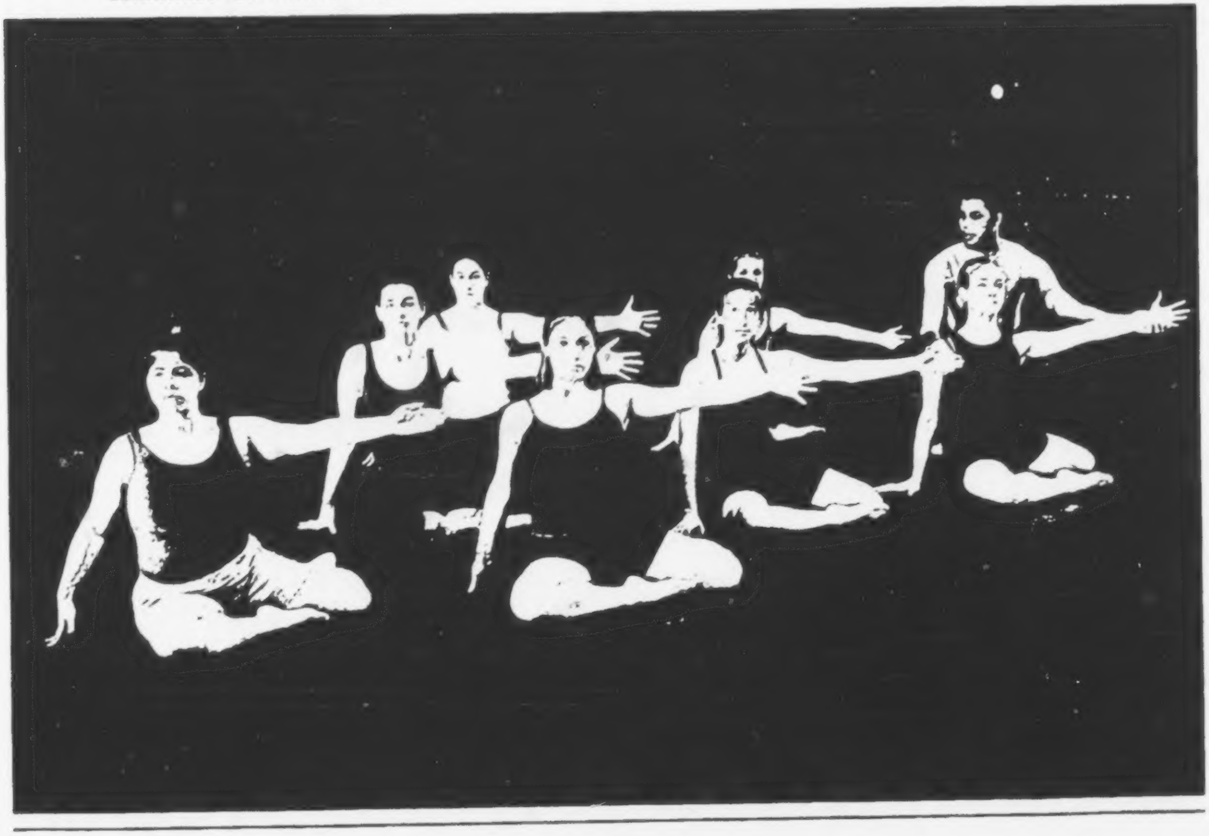
____

____

____

____

____



FORM FOR EVALUATING A DRAFT PHILOSOPHY

This work sheet can serve as a checklist and comment form for evaluating a draft philosophy.

A. Accuracy

☐ 1. The claims that the philosophy makes for arts education are supportable.
Comments:

☐ 2. The philosophy makes an educationally appropriate case for the role of the arts in the K-12 curriculum for all children.
Comments:

B. Linkage

☐ 1. The arts program philosophy is consistent with the school district's philosophy of education.
Comments:

☐ 2. The district's arts teachers are sincerely committed to each belief outlined in the philosophy.
Comments:

C. Breadth And Depth

☐ 1. The philosophy includes the most important rationales for arts education.
Comments:

☐ 2. The philosophy provides a sound foundation for comprehensive K-12 arts goals and programs.
Comments:

D. Usefulness

☐ 1. The philosophy is written in clear language that can be understood by parents and other non-educators.
Comments:

☐ 2. The philosophy includes the unique contributions of arts education to the curriculum.
Comments:

☐ 3. The philosophy provides a clear and compelling justification for the program.
Comments:

Step 5: Developing Program Goals

DEFINITION AND PURPOSE OF GOALS

Goals are open-ended, long-range general statements that provide direction for the entire arts education program, from kindergarten (or preschool) through Grade 12. Goals are worded in terms of what the student should learn, such as "The student shall understand the music of various cultures and historical periods." Goals should describe learning that threads through all levels of the program, K-12; i.e., most if not all of the goals should be taught or reinforced to some extent in every grade level or course, and they may be addressed in virtually every unit. Because goals span the entire schooling process, they often are referred to as "overarching statements."

Goals help teachers, administrators and others grasp and retain a concise overview of the K-12 program. It is important, therefore, that there be a reasonable number of goals, and that it be possible to remember them. The number of goals for a program typically ranges from 4 to 10, with a total of between 5 and 8 being most common. They are usually presented in the form of a numbered list. Goals should be written in language that is easily understood by arts educators and, to the extent possible, by students and other members of the community.

QUALITIES OF WELL-WRITTEN SETS OF GOALS

The following are the qualities of well-written sets of local goals:

Accuracy

- Each goal is open-ended, providing for continued growth, K-12, and potentially on into adult life.

Linkage

- Each arts goal grows logically out of the arts philosophy, and the linkage is clear.
- Each arts goal links clearly to a district goal.

Breadth and Depth

- The goals include each of the outcomes of arts education suggested by the philosophy.
- The goals are comprehensive enough to provide the basis for a quality K-12 arts program.
- The goals provide for lifetime involvement with the arts.

Effectiveness

- Each goal is realistic.
- There is a manageable number of goals (usually between 4 and 10).
- Each goal lends itself to developing one or more objectives.

COMMON OR DISCIPLINE-SPECIFIC GOALS?

Curriculum development teams have the option of creating either a single set of goals for all of the arts or a separate set of goals for each art form. Either approach can be successful.

Goals emanate logically from a well-written philosophy. Districts that choose to write a single philosophy of arts education for all of the arts may, therefore, also choose to develop a single set of goals. Such districts might base their goals on the arts program goals presented in Chapter 2 of this guide. An example of a single set of goals, developed by the Middletown, Conn., visual arts faculty, can be found in Appendix D.

Districts that choose to develop a separate philosophy for each arts discipline also may elect to develop separate goals for each arts discipline. Such districts might base those goals on Connecticut's content standards, which are presented in Chapter 2.

FORM FOR EVALUATING SETS OF DRAFT GOALS

The following work sheet can serve as a checklist and comment form for evaluating sets of draft goals.

A. Accuracy

☐ 1. Each goal is open-ended, providing for continued growth, K-12, and potentially on into adult life.
Comments:

B. Linkage

☐ 1. Each arts goal grows logically out of the arts philosophy, and the linkage is clear.
Comments:

☐ 2. Each arts goal links clearly to a district goal.
Comments:

C. Breadth And Depth

☐ 1. The goals include each of the outcomes of arts education suggested by the philosophy.
Comments:

☐ 2. The goals are comprehensive enough to provide the basis for a quality K-12 arts program.
Comments:

☐ 3. The goals provide for lifetime involvement with the arts.
Comments:

D. Effectiveness

☐ 1. Each goal is realistic.
Comments:

☐ 2. There is a manageable number of goals (usually between 4 and 10).
Comments:

☐ 3. Each goal lends itself to developing one or more objectives.
Comments:

Step 6: Developing Objectives, Assessment And Content

DEFINITION AND PURPOSE OF OBJECTIVES

Curriculum objectives are clear, measurable statements of what students should be able to do by the end of a particular grade level or course. Curriculum guides should not provide daily instructional objectives, such as might be found in lesson plans; instead, they should describe the end points – sometimes called "culminating objectives" – toward which those lessons should help students progress. Culminating objectives describe what a student should be able to do by the end of a grade level or course.

Objectives are stated in terms of observable, measurable student behaviors. Although general verbs, such as *understand* and *experience*, often are used in program goals, vague words are inappropriate when writing objectives. Instead, objectives describe student behaviors using clearer verbs, such as *describe, create, perform* and *analyze*. An objective often specifies the assessment dimensions that will be looked at or listened to when determining whether students have been successful in achieving that objective.

Each objective must address one or more program goals. For example, consider a dance program that includes among its goals the following two:

- *Students should understand dance from a variety of cultures and historical periods.*
- *Students should be able to describe dance works and performances using appropriate vocabulary.*

A corresponding objective for a grade level might read:

- *Students will compare the classical dance styles of two specific cultures, using dance vocabulary to describe the qualities that are common and different.*

This objective specifies a clearly observable task which addresses both goals. The objective also suggests that the criteria for assessment will include students' abilities to describe and compare performances and to use dance vocabulary appropriately.

Goals can be thought of metaphorically as ladders leading from rudimentary levels of achievement to adult involvement in the arts and beyond. The objectives for each grade level or course are clearly defined rungs or steps on that ladder which students climb with the assistance of their teachers. Effective instruction empowers students to continue their climb independently after graduation.

QUALITIES OF WELL-WRITTEN OBJECTIVES

The following are qualities of well-written objectives.

Accuracy

- Each objective describes observable student behaviors in assessable terms (task, condition, criteria) or is paired with an assessment strategy which provides the other components.
- Objectives are clarified, when appropriate, by illustrative student work.

Linkage

- Each objective links with a program goal and the overall philosophy.
- Each objective provides, or is coupled with, an assessment strategy.
- Objectives evolve sequentially (articulate) from one grade level or course to the next.

Breadth And Depth

- There is at least one objective for each program goal.
- Whenever possible, objectives describe higher-order or culminating student behaviors.

Effectiveness

- Each objective is attainable by most students in that grade or course.
- Each objective is realistic in terms of sufficient resources (time, equipment, etc.).
- There is a manageable number of objectives.

FORM FOR EVALUATING OBJECTIVES

The following work sheet can serve as a checklist and comment form for evaluating objectives.

A. Accuracy

☐ 1. Each objective describes observable student behaviors in assessable terms (task, condition, criteria) or is paired with an assessment strategy which provides the other components.
Comments:

☐ 2. Objectives are clarified, when appropriate, by illustrative student work.
Comments:

B. Linkage

☐ 1. Each objective links with a program goal and the overall philosophy.
Comments:

☐ 2. Each objective provides, or is coupled with, an assessment strategy.
Comments:

☐ 3. Objectives evolve sequentially (articulate) from one grade level or course to the next.
Comments:

C. Breadth And Depth

☐ 1. There is at least one objective for each program goal.
Comments:

☐ 2. Whenever possible, objectives describe higher-order or culminating student behaviors.
Comments:

D. Effectiveness

☐ 1. Each objective is attainable by most students in that grade or course.
Comments:

☐ 2. Each objective is realistic in terms of sufficient resources (time, equipment, etc.).
Comments:

☐ 3. There is a manageable number of objectives.
Comments:

SUGGESTED SEQUENCE FOR DEVELOPING OBJECTIVES

Start With Grade 8 Objectives

Beginning by developing objectives for Grade 8 is effective in most arts programs because eighth grade typically is the end of the required portion of the curriculum, i.e., the end of the general or core sequence received by all students in each arts area. Clearly defining what students should know and be able to do by the time they complete the required program in each arts discipline enables curriculum teams to "anchor" that program, by focusing the direction of the objectives they develop for Grades K-8 and by providing a reliable base on which to develop objectives for electives in Grades 9-12. The fact that state and national standards have been developed for Grade 8 should be very helpful to districts that adopt this approach.

Whenever possible, the entire department should be involved in reaching consensus on Grade 8 objectives. One common mistake in arts curriculum development is to allow each grade level (elementary, middle and high school) or each strand (such as general, vocal and instrumental music) to meet separately to develop objectives for their areas, then try to patch the results together. Curriculum produced through such a process inevitably ends up resembling the proverbial "horse designed by committee," lacking coherence and sequence. All members of an arts department should take ownership of their Grade 8 objectives and, preferably, the Grades 4 and 12 objectives as well. Sharing authorship of the curriculum increases the likelihood that teachers also will share a sense of ownership.

One effective strategy for focusing Grade 8 objectives, the "Big Three," is discussed on page 183. This strategy is a variation of the "backward design" approach advocated by several contemporary curriculum theorists.

Next, Write Grade 4 Objectives

Once objectives have been developed for Grade 8, it is helpful next to "split the difference" between the beginning of the program in kindergarten and the objectives for Grade 8 by developing objectives for Grade 4. State and national standards also exist for Grade 4 and, therefore, provide a useful reference when developing objectives for this grade level.

Again, it is desirable to involve the entire department in reaching consensus on the Grade 4 objectives. Teachers of elementary school have an obvious interest in the objectives at this level, and teachers of middle school should be interested in determining the types and level of learning for students who will be feeding into their courses.

Some districts may choose to deviate from this approach due to factors such as structure of their buildings. For example, if they have a middle school which houses Grades 6-8, they may choose to develop Grade 5 objectives next, because they may want to establish culminating objectives for their elementary program.

Then Write Objectives For The Remainder Of The Curriculum

Once the Grades 8 and 4 objectives have been developed as "anchor points," it is much easier to develop the remainder of the curriculum. It is still desirable to involve the entire department in reviewing and revising drafts, but once the Grades 4 and 8 objectives have been clarified it is possible to divide into subcommittees to draft the rest of the guide, using full-group meetings to discuss the drafts and provide input.

There are other effective approaches to continuing the curriculum development process after the Grades 4 and 8 objectives and assessments have been developed.

- The classic approach is to develop grade-to-grade objectives for all of the other grades (K-3, 5-7 and 9-12) and course objectives for elective sequences, e.g., band.

- In a unit-based approach, the approach visual arts programs often use, curriculum teams first develop a number of units designed to lead toward mastery of the Grade 4 and 8 objectives, then assign them to appropriate grade levels [see North Haven and Farmington art curriculum excerpts in Appendices G-2 and G-3, respectively]. In this approach, once the "anchor" Grades 4 and 8 objectives are established, other grade-to-grade objectives are determined by the grade level to which particular units are assigned.

- Another approach combines the above. The curriculum team first develops objectives for each grade and course, then designs at least one common unit either for each grade level (see Middletown art unit in Appendix G-1), or for selected key grade levels, such as Grades 4 and 8. This approach provides an opportunity for comprehensive (summary) assessment either at each grade level, or at key grade levels, by using student work from the common units.

Regardless of the approach used, it is essential that the curriculum clearly define what should be learned in each grade or course.

HOW TO DEVELOP AND ORGANIZE OBJECTIVES

Building Objectives And Assessment Based On Standards

The state and national arts standards are not designed to serve as curriculum objectives. They do, however, provide the basis for writing objectives. Local curriculum teams should use the standards as a reference, but then must make the standards more specific and select the content that students should master.

By design, Connecticut's arts standards do not dictate the content of instruction. That is, they do not specify certain artists or art works (repertoire or literature) that must be studied or performed. (Districts seeking guidelines for the selection of content can refer the section titled Choosing Content or Literature on page 185.) The standards also allow latitude in the media students should study. The visual arts standards, for example, do not suggest that all students study oil painting or linoleum block printing. Nor do the standards require a particular pedagogy. In each discipline the standards can be taught using a variety of instructional methods. Such decisions have deliberately been left to local curriculum teams, based on the needs and priorities of their schools and their own expertise.

The Connecticut arts standards also are written to allow considerable flexibility in the ways that students can demonstrate mastery of content. For example, standards in each of the disciplines call for students to evaluate works of art, but teachers might assess their students' mastery of these standards by asking them to write or speak critiques of others' work, or to use scoring scales to evaluate their own work. Local districts are free to develop appropriate criteria for assessing their students' mastery of the curriculum.

Districts that use the standards as the basis for their curriculum objectives, therefore, will make local decisions about content, teaching methodology, the means of assessment and the criteria for evaluating student work.

Establishing Levels Of Expectation

Objectives should be realistic, based on the level of the students and the resources that will be provided. A culminating course or grade objective must be attainable by a significant majority of the students. The level of achievement called for in the objectives must be attainable, given the resources – such as instructional time, facilities and equipment – provided by the district.

One challenge to arts curriculum writers is the impossibility of describing many artistic behaviors adequately in words. Some artistic understandings, such as the ability to analyze the historical context or form of artistic works, can be expressed verbally. However, the arts exist precisely because the world cannot be fully captured in words; the corollary is that it is impossible for words to adequately capture the arts.

A key component of setting and clarifying common standards or levels of expectation in the arts is, therefore, to collect samples of student work – including created art work and performances, as well as more traditional products such as written papers – which illustrate those levels of expectation. The collection, selection and discussion of student work is one of the most important steps in the curriculum development, standard-setting and professional development processes.

The most obvious sources of student work are assessment tasks. For example, if a dance teacher had her or his students complete a unit which required them to write about a particular dance style they had viewed in a video, and create a dance in that same style, then the students' written work and videotape of their dances could be collected. This process is discussed further in the section titled Assessing Student Learning on page 184 and in the assessment article in Chapter 5: Issues. One example of how an assessment task can be presented in a complete curriculum guide may be found in a unit from the Middletown Visual Arts Guide [see Appendix G-1]. Individual units, complete with scored student work, may be found at the website www.CTcurriculum.org

Providing Flexibility

Objectives should not prescribe everything a teacher does in the classroom but, rather, should delineate the core of expected learning while still providing individual teachers with the flexibility to pursue special interests or opportunities that emerge as their classes progress. For example, the visual arts curriculum may not call for students to work in a particular medium, but if that medium is their teacher's specialty, students might derive special benefit from such work. Similarly, if there is a student (or parent of a student) in the class who possesses a special talent or cultural background, the wise teacher uses it as a springboard for sharing and learning in the entire class or grade. One useful rule of thumb is that curriculum objectives should dictate about 70-80 percent of what occurs in classrooms. In districts that provide inadequate instructional time (see recommendations on pages 147 and 148), however, a larger percentage of that time will necessarily be required to achieve curriculum objectives.

To the extent possible, objectives should be designed to establish expectations for student learning while still allowing teachers the latitude to use a variety of instructional techniques and methodologies. It is important for teachers to be able to bring their individual skills and knowledge bases to their classrooms. There should be general agreement, however, on key aspects of methodology that must be consistently sequenced through multiple levels of the program, such as the rhythm and tonal syllable systems used in music classrooms.

Determining The Number Of Objectives

There is no fixed rule to determine the correct number of objectives for a grade or course, but there are important practical considerations to bear in mind. Objectives must be specific enough to provide direction for day-to-day instruction and assessment, but few enough to be attainable and to be meaningfully grasped by teachers. It is unreasonable, for example, to expect students in an elementary dance class which meets only twice weekly, for a maximum of 72 class sessions per year, to master 100 culminating grade level objectives. Similarly, it is unreasonable to expect teachers to monitor, much less teach, so many objectives. Breaking student learning into too many discrete components also tends to trivialize the learning described, by obscuring the larger goals.

One approach is to write objectives by systematically building them on specific standards, departmental goals or artistic processes. For example, a curriculum team might choose to write one objective for each Connecticut performance standard at each grade level [see South Windsor music curriculum framework for Grade 7 in Appendix F-1], or it might organize its objectives around the three artistic processes [see Grade 4 excerpt from Simsbury music guide in Appendix F-2]. Teachers can pull the objectives together into a coherent package by developing units of instruction, individual lesson plans and summary assessments that address multiple objectives.

Another approach which is particularly useful for district curriculum teams that find themselves tempted to generate too many objectives is sometimes referred to as the "Big Three." A curriculum team using this approach might begin by asking each teacher to answer the question: "If you could ask students to carry out three tasks which would demonstrate that they had mastered the core of what you wanted them to learn as the result of their required sequence of study in your subject (usually K-8), what would those tasks be?" The tasks can be complex, requiring the students to synthesize what they have learned, and can take place over time, such as over the course of a multilesson unit.

In a sense, the "Big Three" approach begins by asking teachers to describe their culminating projects or assessments. Then, as teachers describe the qualities they would look for in the work that students would submit on those projects or assessments, they end up describing their objectives in observable terms. This approach tends to yield fewer, yet "richer" or more complex objectives, expressed in the form of "culminating" activities that call for students to synthesize and apply their learning. The approach helps curriculum writers avoid the mistake of listing numerous objectives describing discrete, small-scale behaviors.

Once "core" learning has been identified through the "Big Three" process, curriculum team members should cross-check their work against guidelines such as the Connecticut standards to ensure that they are providing adequate breadth (scope) over time, perhaps by listing sequential skills and content in a scope and sequence chart (see section titled Developing a Scope and Sequence on page 184).

Organizing Objectives

One of the challenges that faces every curriculum development team is designing an organizational scheme for presenting objectives on paper. There is no single, ideal solution to this problem because curriculum is a multidimensional phenomenon that cannot be fit neatly on the two-dimensional surface of printed paper. Districts must, therefore, identify the format which seems most useful.

There are many ways of organizing objectives. The ultimate choice will depend on:

- the way the team chooses to organize its program, such as by grade levels, strands or units (see discussion of common organizational schemes, below);
- the additional components it chooses to list with the objectives, such as suggested materials and other resources, and assessment and instructional strategies; and
- the ways the guide will be used (as a day-to-day teaching reference, for developing interdisciplinary units, etc.).

Regardless of how objectives are organized, they must progress sequentially over time, from one grade level or course to the next. During the writing process, and preferably in the final guide, it is helpful, therefore, to align the objectives so that it is possible to see how they progress from one level to the next. A horizontal layout, such as that used for the standards on page 127, can be useful for this purpose. Some district curriculum teams create large wall displays or use continuous rolls of butcher paper to chart this "articulation" or sequence.

Among the most common organizational schemes are the following:

- a *grade-by-grade* structure, the single most common approach, which organizes objectives by grade level or, in electives, by course or sequence of courses.
- organization by *units*, which groups objectives by main topics or by sustained projects which occur during a particular grade level or course; and

- organization by *strand or goal*, which places all of the objectives for a specific topic or goal in a sequential order. Such an organizational scheme helps teachers sequence classroom instruction within the strand or goal. It is also a useful format for curriculum writers, so they can ensure that objectives progress sequentially over time.

These approaches often are used in combination. For example, most curriculums are organized by grade or course; within those grades, objectives often are grouped by each strand or goal that they address. This organizational approach is more difficult when districts write comprehensive objectives – i.e., objectives that require students to synthesize a broader range of learning – because such objectives tend to address multiple goals. In such cases, some curriculum teams find it helpful to organize their objectives by units within each grade or course. In the unit approach, objectives sometimes take the form of comprehensive descriptions of the qualities desired in students' culminating projects for each unit.

Developing A Scope And Sequence

Educators use the term *scope and sequence* in two very different ways. The term is most commonly used to refer to the entire breadth and content of a district's grade-to-grade objectives in a particular subject area, which can be a lengthy document. Other educators use the term "scope and sequence" to refer to a concise, usually one- or two-page overview of how the objectives and/or content of a program evolve over time, often presented in chart form.

Some districts begin the process of writing objectives by using state and national standards to anchor their expectations for Grades 4, 8 and 12, then move immediately to developing a content scope and sequence. Such a chart does not list grade-to-grade objectives but, rather, helps curriculum writers ensure that they are covering important concepts, media, artists and other aspects of content. They then flesh out the rest of the program by developing objectives and other materials for each course and grade. An excerpt from a detailed scope and sequence developed in this manner by the Simsbury Visual Arts Department can be found in Appendix E-1. This chart, which the district referred to as a "curriculum matrix," outlines the content studied at each grade level; the elements of design, references (including particular artists), media skills and principles of design that are to be addressed; and the titles of the units of study through which they can be taught. In a sense, this is a more detailed version of the art content chart, excerpted from National Assessment of Educational Progress (NAEP) documents, which is reprinted in Appendix I-4.

The briefer, "overview" type of scope and sequence is useful in communicating with parents and other members of the community about what students should learn at each grade level. Teachers sometimes find that a concise scope and sequence also helps them step back from the details of the curriculum and see the "big picture," because they must not only help their students master the objectives for a particular grade or course but also must reinforce prior learning and lay the foundation for future learning. Arts teachers who typically teach students at more than one grade level can refer to the concise scope and sequence to remind themselves of what students in a particular grade should have mastered in earlier classes as well as what they should be preparing students to learn in future classes. An example of a one-page "overview" type of scope of sequence developed by the Hamden Drama/Theatre Department may be found in Appendix E-2.

Assessing Student Learning

The appropriate approach to assessment depends not only on the *purpose* for which the assessment occurs, but also the *conditions* under which the assessment occurs.

There are three common strategies for building assessment into curriculum.

- The criteria and strategies for assessment can be built into the objectives by writing each objective in such a way that it describes an observable task, a context (condition) for assessment, and criteria for evaluating student success on the task. (For a work sheet to facilitate this approach, including illustrative examples, see Appendix H: Turning A Standard Into Objectives And Assessment.)
- One or more separate assessment strategies can be provided for each objective. In the written document these are often presented in a row or column format, with each assessment listed next to the objective it is designed to assess. In such an approach the objectives often are general in nature, similar to standards, relying on the assessments to provide specificity. [For examples of this approach see the excerpts from the Simsbury music curriculum in Appendix F-2 and the Hamden theatre guide in Appendix F-3.]
- Assessment can be organized by unit. Districts that use this approach design each curriculum unit so that it addresses multiple objectives over a series of lessons. Each unit outlined in the guide provides assessment strategies, including scoring criteria and rubrics for key products of that unit. [For two

examples of this approach see the Middletown and North Haven visual arts units presented in appendices G-2 and G-3, respectively.]

A fourth, less common, assessment strategy is to administer either published or locally developed "standardized" tests departmentwide, either to all students in certain grades or to a randomly selected sample of students. This approach can be combined with any of the three approaches outlined above. Published tests exist for some important aspects of music learning, such as the ability to associate music notation with what is heard, but there are no truly comprehensive test batteries available for any of the arts. This is due, in part, to the fact that any comprehensive assessment of arts learning must ask students to perform and create, which are processes that do not lend themselves to pencil-and-paper testing. [For an example of a districtwide summary assessment, see the example developed by the Farmington Visual Arts Department in Appendix G-3.]

Student assessment and standard setting go hand in hand, because – as mentioned in the section titled Establishing Levels of Expectation on page 182 – the best way to clarify a standard is to select student work that exemplifies the type and level of work expected on that standard, and the best way to collect student work is to have students complete assessment tasks linked to those standards. This is another reason why assessment is an essential part of any curriculum guide.

In some cases, a performance standard will provide language that will help the local curriculum team develop assessment criteria. For example, Grade 12 music performance standard 1.a. asks that students "sing with *expression* and *technical accuracy*." Clearly, the evaluation of high school students' singing should be based, at least in part, on the dimensions of expressiveness and technique. Other performance standards, however, leave the development of evaluation criteria entirely to local decision makers. The most effective way to develop assessment criteria, and to set levels of expectation in relation to those criteria, is to collect and discuss student work.

A more thorough discussion of issues, strategies and references for arts assessment may be found in Chapter 5: Issues. Illustrative examples of assessment strategies and scoring scales or rubrics may be found in Appendix G, and also at the www.CTcurriculum.org website

Choosing Content Or Literature

The Connecticut standards are written to avoid dictating content or literature, but local districts must make decisions about content to write clear objectives and to ensure that all students achieve a common core of knowledge and understanding. Just as local language arts curriculum development teams choose particular literature that all students will read, local arts curriculum teams should make choices about which "core" artists and art works (literature or repertoire) their students will study and perform.

The process of selecting content is challenging, because it requires teachers to choose a relatively small, representative sample from a very wide range of attractive possibilities. Given the massive number of artists, cultures, artistic styles and genres, and other considerations that must be taken into account, the amount of a field not covered always exceeds that which is included, and individual faculty members often have to yield on their preferred choices so their department can reach general agreement. Such agreement is necessary so that teachers in upper-grade courses can count on students having learned certain core concepts, information and skills in lower-grade classes. Only when teachers can count on students having mastered a common foundation of learning can they plan instruction that moves those students forward. Agreement also is necessary so the school district can purchase and provide all teachers and students with copies of the art works selected, such as visual art images, music recordings, scripts, videos and films.

Curriculum developers should apply several criteria when selecting art works for study.

- The primary consideration in selecting art works for study should be whether studying that work will *help students master the objectives* outlined in the curriculum. Through studying and/or performing each work, students should develop understandings or skills that the local school district has identified as being important.
- Teachers should select works for study that are of the highest possible *artistic quality*. Students must experience, research, describe, analyze, discuss, critique and perform artistic literature that provides them with models of excellence. Clearly defining in words what constitutes artistic quality is a difficult task, but expert artist/teachers will recognize and select well-crafted, expressive artistic work.
- Works selected for study or performance must be *developmentally appropriate*. The developmental appropriateness of artistic literature is determined not only by its technical demands, such as the level of skill required to perform it, but also by the maturity of understanding it demands. Performance requires technique, and different works require different levels of technical proficiency. Attempting to perform works that place excessive technical demands on

students prevents them from devoting time to developing and expressing an interpretation. Works for performance should be selected that stretch, but do not exceed, the students' technical and intellectual capabilities. Works studied also must fall within the students' level of cognitive and emotional development. For example, a particular slow and lyrical piece of music might be well within the technical grasp of an ensemble of middle school students, but because of their ages the students might lack the maturity to fully appreciate the work's expressive potential and bring to it life in performance. A work of theatre might include dialogue that is well within high school students' vocabularies, but deal with issues for which they lack necessary life experiences. Intellectual demands also should be taken into account when choosing artistic literature.

- The collective body of works studied should provide sufficient *depth in at least one or two "core" styles* in which students can develop expertise. Such expertise takes the form of a kind of personal "syntax" for the conventions of each style, and empowers the student to be freely expressive within those styles. The core styles also are those in which students will be best prepared to create new work, such as through improvisation or choreography. Because these styles constitute the core of the program, it is important to select them with care. For example, the focus of many American music programs is to help music students develop an aural syntax for Western art and folk music styles. Music programs help students hear resting tones and detect melodic errors in major and minor tonality, apply traditional Western rules of harmonization, maintain a steady beat within duple and triple meters, and assimilate other conventions of Western European music.
- It is important for students to experience a variety of styles of art, but insisting on covering too wide a range of content in too little instructional time can lead to superficial experiences that trivialize learning and prevent depth. Once the core styles have been identified, it is helpful to identify *one or two contrasting styles* in which the students will develop secondary expertise. In other words, if – as is typically the case – the core of the curriculum focuses on a traditional Western style of art, then it is effective to select for extended study one or two other very different styles, including at least one non-Western style, that provide clear contrasts. Such contrasts enable students to make comparisons and broaden their understanding of the arts discipline.
- When selecting contrasting styles for extended study, as well as when selecting styles that will be introduced for shorter periods of time to provide breadth, arts curriculum teams should take into account the *cultures and historical periods studied in other subjects*, such as the social studies and language arts. By coordinating content across subject lines, teachers can deepen and broaden students' learnings in all subject areas. For example, the arts curriculum team may want give special attention to the music of Japan in Grade 5 if the social studies curriculum for that grade also focuses on Japan. By consciously creating such parallels, curriculum teams make it possible for teachers in different disciplines to plan together to enhance learning. There are, however, cases where the content of one subject does not match well with that of another. If, for example, students at Grade 5 could deal readily with key social studies issues relating to Japan, but were not developmentally ready for key musical concepts from that country, the music teacher might opt not to try to link the two curriculums. Teachers who plan coordinated units should ensure that the content in each subject area is developmentally appropriate and helps students achieve the goals and objectives of each discipline.
- The *interests and cultural heritage of the students* also should be taken into account when selecting content. Students' interests play an important role in their attitudes toward content, and in their willingness to elect secondary classes. Most dance educators, for example, have decided that a modern dance focus is more appropriate for reaching a large public school student population than a classical ballet focus. If a community has a large population of a particular ethnic or cultural heritage, the content should affirm and draw on that heritage. For example, an arts program in a community with a large Hispanic population should help students understand Hispanic art. Regardless of whether students identify with traditional forms of art from their ancestral homelands, studying that art can affirm their sense of pride and self-worth.
- The *availability of appropriate resources* is an important consideration when selecting content. Once curriculum development teams

> have developed a long list of possible content choices, one consideration when narrowing that list should be whether quality learning resources can be found. Because there is a shortage of commercially available examples of dance on video and film, districts should try to include styles for which visual examples can be provided. Similarly, the fact that there is a dearth of music arranged for band and orchestra from many ethnic traditions will limit the scope of instrumental music literature studied.

Communities will differ in the choices of artists and repertoire their students study, based on decisions they make when applying these criteria. Individual teachers in a district also should be allowed to introduce favorite artists and works beyond the core literature as time permits and as dictated by student interests and needs. The bottom line in selecting core artists and literature is that choices should help students master the goals identified in the curriculum guide.

Sometimes issues will arise around arts content. Two common areas of controversy include religious content, particularly around holidays, and censorship. These topics are discussed further in Chapter 5: Issues. (For examples of music repertoire lists, see the Grade 4 song literature in Appendix F-2 and the ensemble repertoire cycle in Appendix K.)

School districts may find it useful to refer to existing guidelines when selecting repertoire. The content tables in Appendix I, which are reprinted from the assessment specifications for the 1997 National Assessment of Educational Progress (NAEP) in the Arts, provide useful ways of organizing the content of an arts area to ensure that teachers address an appropriate variety of important age-appropriate concepts and literature. Districts are encouraged to use the NAEP schema as references during their own decision-making processes.

Each NAEP table represents only one of several appropriate divisions of a discipline, however, so districts are encouraged to consider alternative ways of organizing content. For example, the Farmington, Conn. visual arts faculty decided to organize content in three categories: representational, abstract and nonobjective art. Each year students in that district study selected artists and art works from all three categories and apply the concepts learned by creating their own art work. (See excerpt from the Farmington visual arts guide in Appendix G-3.)

The dance guidelines for NAEP (Appendix I-1) organize the field into three general categories, incorporating familiar dance styles, such as ballet and modern dance, in the category of Western theatrical dance.

It should be noted that the music guidelines for NAEP (Appendix I-2) were constructed to guide the overall program, and may not be equally appropriate for each strand. For example, the wealth of available choral literature from various cultures makes it possible for choirs to include a significant percentage of music outside the Western tradition; the relative dearth of such literature for band or orchestra will lead most instrumental teachers to place a greater emphasis on Western music. To provide their students with a broader perspective, instrumental ensemble teachers will need to adopt strategies such as finding arrangements of non-Western music, bringing in relevant non-Western listening examples, and – when practical – forming special ensembles to perform varied types of music. (To address these issues, several local school boards have established policies regarding content (for an example, see South Windsor's policy in Appendix L.)

Designers of the theatre portion of NAEP chose to divide the content of their field by identifying categories of potential stimuli for theatrical work, including scripts for traditional "on-stage" theatre, traditional stories, film and television, and miscellaneous other sources (see Appendix I-3).

The NAEP visual arts team chose to balance dual criteria for content by providing guidelines for both the origins of work (geographic, cultural and historical) and the media and processes used (two- and three-dimensional, wet/dry, traditional/high tech, etc.).

Step 7: Identifying Necessary Resources

Resources should be provided based on what students should learn, not vice versa. That is, conversations about curriculum should begin by identifying student needs, not by saying "you have this much instructional time, this schedule and these pieces of equipment, so go figure out what you can do." Once goals and objectives have been clarified, it is possible to identify those resources that would support optimal learning.

Some curriculum teams choose to list recommended materials in a column next to objectives and corresponding teaching strategies; others identify necessary materials, but list them in a separate section of the document. Many curriculum teams choose to present in the introduction to their guide the assumptions about instructional time and facilities on which they have based their student objectives. Some equipment needs are explicit in the objectives, such as when music objectives call for students to compose music on MIDI keyboards and electronic synthesizers. Other equipment needs are implied, such as when art objectives call for students to learn to glaze pottery, thereby implying that students will have access to a kiln to fire the pottery. It is wise to make all needs explicit by including a list of necessary resources in a local guide.

Equipment and supply needs also derive from recommended assessment strategies. For example, preserving student visual art work for portfolios requires either cameras and photographic film or the ability to digitize and store that work on computers. Preserving student musical performances requires audio equipment and storage media, such as cassette decks and tapes; preserving student dance and theatre performances requires video recorders, tape and film. For further information about resources necessary to support effective arts education programs refer to Chapter 3.

Step 8: Developing A Medium-Range Implementation Plan

When resources do not permit immediate implementation of the new or revised program, or when considerable staff in-service training is needed before a program can be delivered, districts should create a plan for implementing the program in stages.

When implementing a program over a period of time longer than one school year it is generally best to begin with the lower grades, gradually moving the new program up through the grades over a period of two or three years. When new technology or equipment must be purchased it is best to begin purchasing units of that equipment in year one to spread out expenses and allow faculty members the time to develop proficiency in their use. However, given the life expectancy of a curriculum, **it is inappropriate to spread implementation over more than two or three years;** otherwise, the district will find itself back at the point in the curriculum cycle when it needs to evaluate and revise the program before that program has been fully implemented.

Staff development and supervision are critical components of every phase of the curriculum process, from vision making to design to implementation to revision. Regardless of when necessary instructional time, materials and equipment are provided, the staff development and supervision components of program implementation should continue throughout the life of the curriculum document.

Step 9: Piloting And Refining The Guide

Quality curriculum guides are living documents that evolve over time – in a sense, they are always in draft form. The process of revision is most intensive while a guide is actually being developed, as faculty members try out and refine ideas, but it continues long after a guide has been declared "finished" and presented to the local school board for approval. Effective teachers are always learning and growing and are, therefore, always experimenting with their curriculums.

Districts should pilot sections of a guide as they are being written. For example, when new content or skills are proposed for a particular course or grade, faculty members should try teaching them to the appropriate age group to get a sense of what is possible. Similarly, new assessment strategies and materials should be piloted with children before being included in a guide. Regardless of the care curriculum teams apply when developing the guide, however, flaws and potential refinements demanding revision will inevitably surface as it is implemented.

Program improvement, including revision of the guide, should be an ongoing focus of district faculty meetings and in-service sessions. As student work is collected to illustrate the learning expectations set forth in the new guide and teachers learn to set higher standards for their classes, objectives and assessments in the guide should evolve. Faculty learning experiences, such as in-service workshops or summer courses, may reveal new developments in the field or new technologies that spark a desire for change.

ISSUES IN ARTS EDUCATION 5

Arts Assessment
Restrictions On Content: Religious Art And Censorship
Dealing With Controversial Issues
Education Vs. Entertainment
Accessing Community Arts Resources
Equity Issues In The Arts
Performances, Exhibits And Competitions
Copyright Laws
The Arts In Early Childhood
Arts For Special Needs Students: Special Education, Inclusion, Arts Therapy
Identifying And Serving Artistically Talented Students
Cooperative Learning In The Arts
Introducing Theatre And Dance Into The Curriculum
Arts-Centered And Arts Magnet Schools
Multicultural Arts Education
Design Education: Connections With Art Education And Other Disciplines

The purpose of this chapter is to raise some of the key issues that face school districts which seek to develop quality arts programs, and to provide suggestions and recommended references that may be of help in resolving those issues.

Arts Assessment

Assessment plays an essential role in developing, maintaining and improving effective arts programs. Once teachers have developed a curriculum that establishes clear expectations for student learning (objectives or outcomes) by specifying what their students need to know and be able to do, they must assess how well students are learning, then strive to increase that learning by improving instruction. Assessment also enables schools to determine which types of teacher in-service activities are necessary, where additional resources may be needed and which changes may be appropriate in the curriculum.

Effective arts teachers always have assessed their students, determining how well individual students are progressing and adapting instruction to meet their needs. Such assessment, however, often has been sporadic rather than systematic, focusing only on a few areas of arts learning rather than addressing the full scope of the curriculum.

The three artistic processes – creating, performing and responding – offer a useful framework for designing assessment that measures how well students have mastered the Connecticut standards. In fact, the artistic process model was originally developed to provide a framework for the 1997 National Assessment of Educational Progress (NAEP) in the arts. Process-based assessments ask students to carry out the three processes and examine how well students can carry out each step of these processes. Because the student standards parallel the steps of the artistic processes, assessing student success on each step provides useful information about students' mastery of the standards. The performing arts – music, dance and theatre – use all three processes; visual art, which is not a performing art, uses only creating and responding.

Students who are able to carry out the artistic processes demonstrate exactly the kind of independent thinking that is sought by advocates of *authentic* assessment. For example, a student who can independently create – in music, dance, visual art, script writing or play making – begins by generating alternative ideas, making initial drafts, evaluating or refining each revision and finally presenting it to others. Determining whether students can apply this creative process should be a priority in any arts class. Assessment at all levels – national, state and local – should measure each student's capacity to independently carry out the three artistic processes.

METHODS OF ASSESSMENT

Educators in the arts always have gone beyond the bounds of traditional pencil-and-paper testing. In fact, the current interest in performance assessment in other disciplines is partially due to the effectiveness of such procedures in the performing arts. The performing arts have a history of using performance assessments, such as public competitions and auditions which replicate the real world of the arts, and use audience inclusion and live demonstrations.

The visual arts have a tradition of assessment through portfolios. Portfolios traditionally have been used to gain entry into the professional art world and into advanced training institutions. More recently other disciplines, such as language arts and science, have introduced the portfolio process into their subject areas, and the performing arts are developing their own portfolios on audio and videotape.

The traditional focus on performance in the arts, however, often neglects the creative process and students' broader critical understanding of the art form in its cultural and historical context. Connecticut's program goals and standards call for a deeper and broader arts education, which must be reflected in its assessment systems. Arts educators must attempt to build assessments that authentically measure and monitor student achievement in all aspects of learning. Assessment tasks should represent, to the greatest extent possible, what takes place in art and dance studios, music and theatre rehearsal rooms, and arts classrooms across our state. To accomplish this, the tasks themselves should encompass a broad spectrum of practices: portfolio assessment, formative and summative assessment, peer and self-evaluation, and even traditional pencil-and-paper tests. A variety of practices is more likely to address the varied learning styles of students, allowing all to demonstrate what they have learned.

What is most imperative is that arts educators identify and clearly articulate the criteria being used for assessment. Appropriately communicating the measures for success to both students and parents not only alleviates confusion about grades, but also enables students to understand precisely where improvement is needed and exactly how it is to be achieved.

Among the strategies required for such assessment are portfolio assessment, using both *formative* and *summative* assessment, introducing peer and self-evaluation, and capturing the creative process in music, dance and theatre classes on video and audiotape. This does not mean that traditional multiple-choice or other paper-and-pencil tests should be completely abandoned. Nor does it reduce the need for day-to-day evaluation that is embedded in instruction. What is needed in assessment is a more holistic process presenting an authentic artistic experience – perhaps a series of integrated tasks that are linked. This assessment also should be enriched by the inclusion of different learning styles, thus ensuring that all students have an opportunity to demonstrate what they have learned.

PREPARING ASSESSMENT

When teachers are creating new assessment tasks and strategies to support their revised local curriculums they must be clear on two fundamental counts:

- the reason for the assessment; and
- the understandings and skills being assessed.

The reason for doing assessment can be altered according to the targeted audience. The assessment might be to provide students with informal feedback in one-on-one or class discussion; for discussion at a faculty meeting; or for a formal report to parents and/or school board members. The audience can radically affect the form of the assessment and the way in which the results are communicated. In every case it is essential that the learning objectives of the arts curriculums are described in sufficient detail so that they clarify the essential dimensions or criteria for the assessment tasks.

Assessment tasks should be designed to measure students' levels of mastery of the objectives outlined in the curriculum. For example, dance performance standard 1d at Grade 8 requires students to "transfer a rhythmic pattern from sound to movement." One task to assess student mastery of that standard would be to provide the prompt of a rhythmic pattern beaten on a drum and ask the student to reproduce that rhythm in a step pattern. The essential dimension (or criterion) for assessment is the extent to which the student is able to transfer the rhythm accurately into his or her own step pattern. The result will not be a straightforward "yes" or "no", because students' levels of success are likely to vary on a continuous scale from very strong to very weak. The teacher's task is to distinguish in clear language between these different possible levels of response. Ideally, the teacher should review students' work and select examples that illustrate various levels of performance on the task, including the level that meets the expectations of the curriculum. Simply assigning a grade to a student's work without revealing the criteria for assessment is not helpful to the students, their parents or other teachers.

The dance example just cited is a relatively straightforward assessment task because the results are observable and measurable, but in some arts assessments, where interpretative responses are required, or where students' creative ideas are generated and developed, it is not as easy to identify such clear assessment criteria. For this reason some arts teachers have avoided the attempt to describe objective criteria for their arts assessments. But such a decision denies teacher and student the experience of fully analyzing and understanding what learning is taking place. Before embarking on an assessment task that requires a diverse range of responses from students, it is even more important for the teacher to explain very carefully to the students what he or she is looking for in the assessment process and which qualities of the finished work will be most valued in the evaluation.

Teachers should use both *formative* and *summative* evaluation. *Formative* assessment takes place every time a choral teacher rehearses an ensemble, a dance teacher makes a correction in body placement, a theatre teacher adjusts a student's vocal projection, or a visual arts teacher advises a student in the middle of the art-making process. Through formative, ongoing evaluation and feedback, teachers provide their students with frequent guidance and redirection. *Summative* assessment takes place at the end of a project or lesson when teachers need to know that the student has mastered the relevant knowledge and skill and can use them independently.

As teachers embark on the process of creating new *summative* assessment strategies for their students, the following characteristics will ensure the validity and usefulness of the assessments. Assessment tasks should:

- be meaningful, challenging, engaging and instructional for all students;
- be *authentic*, i.e., emphasize real-world applications in real-world contexts (simulating what real artists do or what is applicable to daily life);
- involve creating, performing and responding to art works;
- tap higher-level thinking and problem-solving skills;
- provide students with clear assessment criteria in advance of the assessment, preferably illustrated by examples of acceptable and outstanding student work;
- provide opportunities for critical review and revision; and
- include opportunities for student self-evaluation.

COLLECTING INFORMATION ABOUT STUDENT LEARNING

Many strategies are available to teachers for collecting information about student learning. The following is a partial list:

> Arts products, students journals, reaction letters/memos, research papers, group presentations, performances, peer evaluations, interview responses, self-evaluations, short or extended (essay) responses.
>
> Observational, anecdotal records; audio performance records; students' work samples; video performance records; attitude inventories; computer hardware and software; synthesizers.

Examples of illustrative learning activities in which assessment strategies have been embedded may be found at the end of each discipline-specific section of Chapter 2 (2D, 2M, 2T and 2V). More fully elaborated assessment tasks, including scoring rubrics, may be found in Appendices G and H and at the website www.CTcurriculum.org

ASSESSMENT REFERENCES AND RESOURCES

Student and Program Assessment

Arts PROPEL Project. Contact: Drew Gitomer, Educational Testing Service, Rosedale Road, Trenton, NJ 08541. Also: Harvard Project Zero, 326 Longfellow Hall, The Harvard Graduate School of Education, 13 Appian Way, Cambridge, MA 02138.

Council of Chief State School Officers. *Arts Education Assessment Framework* and *Arts Education Assessment and Exercise Specifications* for the 1997 National Assessment of Educational Progress (NAEP) in arts education. Washington, DC: National Assessment Governing Board (NAGB), 1994. (202) 357-6941. Can also be ordered or downloaded from NAGB website: http://www.nagb.org/

Minnesota Arts Assessment Project. Samples of assessment tasks in all four arts disciplines can be downloaded from site http://children.state.mn.us/grad/gradhom.htm

National Art Education Association. *Opportunity-to-Learn Standards for Arts Education*. Reston, VA: NAEA, 1995. (800) 299-8321.

Pomperaug Regional School District 15. *Performance-Based Learning and Assessment*. Alexandria, VA: Association for Supervision and Curriculum Development, 1996.

Shuler, Scott C. "The Effects of the National Standards on Assessment (and Vice Versa)." In *Aiming for Excellence: The Impact of the Standards Movement on Music Education*. Reston, VA: MENC, 1996, 81-108.

State Collaborative on Assessment and Student Standards in the Arts (SCASS/Arts). Contact Frank Philip, CCSSO, One Massachusetts Ave., NW, Suite 700, Washington, DC 20001-1431, (202) 336-7046.

Vermont Council on the Arts. *Vermont Arts Assessment Project: Focusing on the Nature of Artistic Practice in Learning*. Montpelier, VT: Vermont Council on the Arts, 1995. [Available from Vermont Council on the Arts, 136 State Street, Drawer 33, Montpelier, VT 05633-6001, (802) 828-3291.]

Teacher Assessment

Shuler, Scott. "Assessing Teacher Competence in the Arts – or – Should Mr. Holland Have Gotten the Gig?" In special focus issue on Teacher Assessment in the Arts of *Arts Education Policy Review* 98, no. 1 (September/October 1996): 11-15.

MUSIC

Student Assessment

Brophy, Timothy. *Assessing the Child Musician*. Chicago, IL: G.I.A. Publications, 2000.

Davidson, Jennifer (ed.). *Assessment in General Music*. Video available for $10 from Linda Erkkila, Video Services, Oakland Schools, 2100 Pontiac Lake Road, Waterford, MI 48328, (313) 858-1985.

Music Educators National Conference. *Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standards, Grades PreK-12*. Reston, VA: MENC, 1996, (800) 828-0229.

NYSSMA. *Assessment in Classroom Music*. Westbury, NY: NYSSMA, 1997. [Available for $5 from NYSSMA, Office of Executive Administrator, 2165 Seaford Ave., Seaford, NY 11783-2730, (516) 409-0200.]

Shuler, Scott C. "The Effects of the National Standards on Assessment (and Vice Versa)." In *Aiming for Excellence: The Impact of the Standards Movement on Music Education*. Reston, VA: MENC, 1996, pp. 81-108.

Shuler, Scott C. "Assessment in General Music: Trends and Innovations in Local, State and National Assessment." In *Toward Tomorrow: New Visions for General Music*. Reston, VA: MENC, 1995, pp. 51-66.

Shuler, Scott C. and Connealy, Selena. "The Evolution of State Arts Assessment: From Sisyphus to Stone Soup." *Arts Education Policy Review* 100, no. 1 (September/October 1998): 12-19.

Shuler, Scott C. "Assessment in General Music: An Overview." In *The Orff Echo* 28, no. 2 (Winter 1996): 10-12.

Program Evaluation

Lehman, Paul R. "Curriculum and Program Evaluation." In *Handbook of Research on Music Teaching and Learning*, Richard Colwell, ed. Reston, VA: MENC, 1992, pp. 281-294, (800) 828-0229.

Music Educators National Conference. *The School Music Program Evaluation* (SMPE), rev. 1996. Reston, VA: MENC, (800) 828-0229.

Teacher Assessment

Educational Testing Service. *The Praxis Series: Professional Assessments for Beginning Teachers*. Princeton, NJ: Educational Testing Service, (609) 921-9000.

National Board for Professional Teaching Standards. 26555 Evergreen Road, Suite 400, Southfield, MI 48076, (810) 351-4444.

Collins, Irma. "Assessment and Evaluation in Music Teacher Education." In special focus issue on Teacher Assessment in the Arts of *Arts Education Policy Review* 98, no. 1 (September/October 1996): 16-21.

Shuler, Scott C. "The Impact of National Standards on the Preparation, In-Service Professional Development and Assessment of Music Teachers." In *Arts Education Policy Review* 96, no. 3 (January/February 1995): 2-14, (800) 365-9753, x256.

Taebel, Donald K. "The Evaluation of Music Teachers and Teaching." In *Handbook of Research on Music Teaching and Learning*, Richard Colwell, ed. Reston, VA: MENC, 1992, pp. 310-329, (800) 828-0229.

THEATRE

Teacher Assessment

Salazar, Laura. "Act IV: Theatre Teacher Assessment and Evaluation." In special focus issue on Teacher Assessment in the Arts of *Arts Education Policy Review* 98, no. 1 (September/October 1996): 27-31.

VISUAL ARTS

Student and Program Assessment

Armstrong, Carmen. *Designing Assessment in Art*. Reston, VA: NAEA, 1994.

Beattie, Donna Kay. *Assessment in Art Education*. Worcester, MA: Davis Publications, 1997.

Wilson, Brent. "Arts Standards and Fragmentation: A Strategy for Holistic Assessment." In *Arts Education Policy Review* 98, no. 2 (November/December 1997): 2-9.

Teacher Assessment

Educational Testing Service. *The Praxis Series: Professional Assessments for Beginning Teachers*. Princeton, NJ: Educational Testing Service, (609) 921-9000.

National Board for Professional Teaching Standards, 26555 Evergreen Road, Suite 400, Southfield, MI 48076, (810) 351-4444.

Peterson, Joan. "Assessing Art Teachers." In special focus issue on Teacher Assessment in the Arts of *Arts Education Policy Review* 98, no. 1 (September/October 1996): 22-26.

Restrictions On Content: Religious Art And Censorship

The content of arts education can become controversial when members of the community believe that it is either too sacred or too profane.

- In the former instance, some may contend that including art inspired by religious themes – such as Christian carols at Christmastime – constitutes inappropriate mingling of church and state, or religion and public education. In response to such concerns, arts educators often point out that a large percentage of the world's greatest art work is inspired by religious themes, including the majority of work from certain styles and cultures, so excluding that work would deny students access to important learning opportunities.
- At the other extreme, some members of a community may feel that a particular piece of artwork students study or create – such as a play performed in theatre class, a dance choreographed by students or a painting created in the visual arts studio – is inappropri-

> ate due to content they consider too mature or even obscene. Arts educators often respond by pointing out that it is the nature of the arts to challenge conventions, and that because art is a medium for individual expression it is natural that students' personal works may explore themes about which they have strong feelings.

Many school districts have chosen to develop official policies on religious content (see Appendix L), and some have developed guidelines for art content that is "appropriate" for display in school exhibits. For example, many schools exempt students whose religious beliefs are at odds with the text of a particular sacred choral work from singing that work. Schools typically allow the drawing of nudes as a necessary part of visual arts training at the high school level, but some choose to limit the kinds of paintings that may be displayed in exhibits on school property. When developing guidelines on these issues, districts may refer to the section in this chapter titled Dealing With Controversial Issues on pages 195 – 197. Regardless of whether there is a written districtwide policy, it is important that arts faculty members and administrators at the school level discuss and reach agreement on an approach to these issues.

The following excerpts from the Music Educators National Conference (MENC) 1986 publication entitled *Guidelines for Performances of School Music Groups* may be useful when developing policies on religious art:

> Music teachers should be sensitive to the views of all cultures, religions and ethnic groups when choosing music for study and performance. Music with a sacred text is acceptable as long as the goal is secular education, not religious endoctrination.
>
> Although the First Amendment of the United States Constitution ensures the separation of church and state, the use of sacred music by music educators is not in violation of the law when it meets the test of Chief Justice Warren E. Burger's three questions, raised in Lemon vs. Kurtzman (1971). These questions should be asked of each school-sanctioned observance, program or instructional activity involving religious content.
>
> 1. What is the purpose of the activity? Is the purpose secular in nature, such as studying music of a particular composer's style or historical period?
> 2. What is the primary effect of the activity? Is it the celebration of religion? Does the activity either enhance or inhibit religion?
> 3. Does the activity involve an excessive entanglement with the religion or religious group, or between the schools and the religious organization?

From *Guidelines for Performances of School Music Groups*.
Music Educators National Conference (MENC),
Reston, VA, 1986. Reprinted with permission.

In addition to the above questions, the MENC booklet also suggests asking the following: "Is the music selected on the basis of its musical qualities and educational value rather than its religious intent?" With only slight rewording, all of the above questions also are applicable to other arts disciplines.

Arts content should be relevant to the objectives of the curriculum and be both age appropriate and sensitive to individual beliefs. Educators should make reasonable efforts to accommodate community concerns, even when they are held by a minority, as long as such accommodations do not interfere with students' learning.

Appendix L contains a policy statement from the South Windsor, Conn., public schools on the use of religious content in the arts and other disciplines. The following additional resources also may prove useful to individual educators and district policymakers as they consider their approach to religion in schools:

- Jones, Rebecca. "December Dilemma: What's a school board to do come holiday time? An authority on religious liberty offers some answers." *The American School Board Journal* (December 1996): 26-28.
- *Religion in the Curriculum.* 1987 Report of the Association for Supervision and Curriculum Development's (ASCD) Policy Panel on Religion in the Curriculum. Stock no. 611-87052.
- *Religion in the Public School Curriculum* and *Religious Holidays in the Public Schools.* Free brochures sponsored by consortia of religious and educational organizations. Available by contacting ASCD in Alexandria, VA at (703) 549-9110.

The National Art Education Association offers the following guidance for art educators in its NAEA "Advisory on Censorship and the Arts:"

> Freedom of expression is guaranteed by the Constitution. This freedom of expression includes both verbal expression – speech and writing – and nonverbal expression, which includes the "language" of the various arts.
>
> Free communication is essential to the preservation of a free society and a creative culture. Now, as always in our history, art works – literature, theatre, painting, sculpture, music and dance – are among our most effective instruments of freedom. They are powerful means for making available ideas, feelings, social growth, the envisioning of new possibilities for humankind, solutions to problems and the improvement of human life.
>
> On the other hand, suppression of ideas and of artistic expression leads to conformity, the limiting of diversity of expression to a narrow range of "acceptable" forms, and the stifling of freedom.
>
> As art educators in a free society, we confirm the following:
>
> - Freedom of expression in the arts must be preserved.
> - The individual has the right to accept or reject any work of art for himself or herself personally, but does not have the right to suppress those works of art to which he or she may object, or those artists with whom he or she does not agree. The free individual and the free society do not need a censor to tell what should be acceptable or unacceptable, and should not tolerate such censorship. All censorship is contrary to democratic principles.
> - It is the duty of the art educator to confront students with a diversity of art experiences and to enable students to think critically. The art educator need not like or endorse all images, ideologies and artists he or she makes available to students, but should allow the individual student to choose from among widely conflicting images, opinions and ideologies. While some works of art may indeed be banal and trivial, and some works may be repugnant and unacceptable to some individuals, the art educator should insist upon the right of every individual to freely express and create in his or her own way and to experience, accept or reject any particular work of art.
> - The art educator should impress upon students the vital importance of freedom of expression as a basic premise in the free democratic society and urge students to guard against any efforts to limit or curtail that freedom.

From *Censorship and the Arts.*
Adopted by the Board of Directors
of the National Art Education Association (NAEA),
Reston, VA, September 1991.
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Additional Reference

American Alliance for Theatre and Education and Speech Communication Association (1991). "Freedom of Artistic Expression in Educational Theatre." *The Drama Theatre Teacher* 5, no. 3.

Dealing With Controversial Issues

The following policy statement, "Controversial Issues," was adopted by the Connecticut State Board of Education on October 4, 1978.

> Learning to deal with controversial issues is one of the basic competencies all students should acquire. Controversial issues are those problems, subjects or questions about which there are significant differences of opinion based for the most part on the differences in the values people bring to the appraisal of the facts of the issue.
>
> Controversy is inherent in the democratic way of life. The study and discussion of controversial issues is essential to the education for citizenship in a free society. Students can become informed individuals only through the process of examining evidence, facts and differing viewpoints, by exercising freedom of

thought and moral choice, and by making responsible decisions. The perpetuation of the fundamental principles of our society requires the guarantee that there be opportunity for students to read, to gather information, to speak and to hear alternative viewpoints, and to reach honest judgments according to their individual ability.

In order for students to learn these competencies, teachers must be free to help students to identify and evaluate relevant information, to learn the techniques of critical analysis, and to make independent judgments. They must reinforce the student's right to present and support their conclusions before persons who have opposing points of view. Teachers should also endeavor to develop a flexibility of viewpoint in students so that they are able to recognize the need for continuous and objective reexamination of issues in the light of changing conditions in society and as new and significant evidence becomes available to support a change in point of view. Further, teachers should direct the attention of learners, at the appropriate levels of maturity, to significant issues and promote a lively exchange of ideas about them. Although teachers have the right to express their own viewpoints and opinions, they do not have the right to indoctrinate students with their personal views.

It is recommended that all Connecticut boards of education develop and disseminate a written policy which supports the concept of teaching about controversial issues and resists pressures and charges by special interest groups seeking to impose only one side of an issue upon the schools.

The following policy statement, "Academic Freedom and Public Education," was adopted by the Connecticut State Board of Education on September 9, 1981.

Academic freedom is the freedom to teach and to learn. In defending the freedom to teach and to learn, we affirm the democratic process itself. American public education is the source of much that is essential to our democratic heritage. No other single institution has so significantly sustained our national diversity, nor helped voice our shared hopes for an open and tolerant society. Academic freedom is among the strengths of American public education. Attempts to deny the freedom to teach and to learn are, therefore, incompatible with the goals of excellence and equity in the life of our public schools.

With freedom comes responsibility. With rights come obligations. Accordingly, academic freedom in our public schools is subject to certain limitations. Therefore, the State Board of Education affirms that:

Academic freedom in our public schools is properly defined within the context of law and the constraints of mutual respect among individuals. Public schools represent a public trust. They exist to prepare our children to become partners in a society of self-governing citizens. Therefore, access to ideas and opportunities to consider the broad range of questions and experiences which constitute the proper preparation for a life of responsible citizenship must not be defined by the interests of any single viewpoint. Teachers, school administrators, librarians and school media specialists must be free to select instructional and research materials appropriate to the maturity level of their students. This freedom is itself subject to the reasonable restrictions mandated by law to school officials and administrators. At the same time, local school officials must demonstrate substantial or legitimate public interest in order to justify censorship or other proposed restrictions upon teaching and learning. Similarly, local boards of education cannot establish criteria for the selection of library books based solely on the personal, social or political beliefs of school board members. While students must be free to voice their opinions in the context of a free inquiry after truth and respect for their fellow students and school personnel, student expression which threatens to interfere substantially with the school's function is not warranted by academic freedom. Students must be mindful that their rights are neither absolute nor unlimited. Part of responsible citizenship is coming to accept the consequences of the freedoms to which one is entitled by law and tradition. Similarly, parents have the right to affect their own children's education, but this right must be balanced against the right other parents' children have to a suitable range of educational experiences. Throughout, the tenets of academic freedom seek to encourage a spirit of reasoned community participation in the life and practices of our public schools.

Since teaching and learning are among the missions of our public schools, the State Board of Education affirms the distinction between teaching and indoctrination. Schools should teach students how to think, not what to think. To study an idea is not necessarily to endorse an idea. Public school classrooms are forums for inquiry, not arenas for the promulgation of particular viewpoints. While communities have the right to exercise supervision over their own public school practices and programs, their participation in the educational life of their schools should respect the constitutional and intellectual rights guaranteed school personnel and students by American law and tradition.

Accordingly, the State Board of Education, in order to encourage improved educational practices, recommends that local school boards adopt policies and procedures to receive, review and take action upon requests that question public school practices and programs. Community members should be encouraged, and made aware of their right, to voice their opinions about school practices and programs in an appropriate administrative form. The State Board of Education further recommends that local school boards take steps to encourage informed community participation in the shared work of sustaining and improving our public schools.

Finally, the State Board of Education affirms that community members and school personnel should acknowledge together that the purpose of public education is the pursuit of knowledge and the preparation of our children for responsible citizenship in a society that respects differences and shared freedom.

The following references provide excellent information about presenting art and imagery that deals with controversial issues:

Barrett, T. *Criticizing Art: Understanding the Contemporary*. Mountain View, CA: Mayfield, 1994.

Barrett, T. "Principles for Interpreting Art." *Art Education* 47, no. 5 (1994): 8-13.

Education Vs. Entertainment

One source of common confusion about the role and nature of arts education in schools stems from the fact that, in the world *outside* the school, the arts often serve to entertain. This causes some to erroneously view arts classes as purely recreational, or to assume that students can receive an arts education through simple exposure to performances or exhibits. That would be analogous to assuming that students can learn to read through simple exposure to books or by visiting libraries. Artistic experiences such as concert attendance or residencies have value, but they cannot substitute for an arts education. For students to learn to create, perform and respond to the arts they need substantive, well-planned, sequential instruction over time.

The following will serve as a concise summary of the differences between arts entertainment, exposure, enrichment and education.

HOW TO TELL THE DIFFERENCE:
ARTS *ENTERTAINMENT* VS. ARTS *EDUCATION*

Arts Entertainment:	*Casual experience with any art form/media already known* (Example: listening to Top 40 music in the car while taking a date to the school dance.)
Arts Exposure:	*"One-shot" event that provides a new experience with the arts* (Example: an artist visit to a school without prior study, follow-up or connection with the school's arts curriculum.)
Arts Enrichment:	*Individual arts experience designed to reinforce or enliven aspects of the sequential curriculum*

(Example: a school field trip to a museum or concert after students are prepared by studying the art works to be experienced, the artists or composers who created the works, and their time period or style)

Arts Education: *Carefully designed sequence of learning experiences which, continued over time, enable students to master the broad body of skills and understandings of an arts discipline*

(Example: following a sequential curriculum over a period of years, thereby learning to create, perform and respond to a wide variety of art works from an arts discipline.)

From a 1994 statement issued by the National Arts Education Association (NAEA), Reston, VA. Adapted and reprinted with permission.

As discussed in Chapter 4, the artistic repertoire/literature children study and the instructional activities they experience should be of educational and aesthetic value, either assisting students to master the objectives of the local curriculum or providing them with additional depth or breadth of learning relevant to the broader goals of the school. The recreational value of arts study does not lie in entertainment, but in the satisfaction that comes from creating, performing and responding to the finest possible art work.

Similarly, performances and exhibits by students should serve primarily to enhance their education, rather than to entertain themselves or their audiences. Although an important part of the educational experience for students is to engage them in designing and carrying out presentations of their work that appeal to the public, such presentations should be means to educational ends rather than ends in themselves. Guidelines for student performances and exhibits are elaborated further in the section of this chapter titled Performances, Exhibits and Competitions (see page 200).

Accessing Community Arts Resources

Connecticut is a state rich in arts resources. Virtually every community boasts some combination of artists, arts organizations, museums, concert halls, community ensembles, arts guilds and other cultural opportunities. These resources provide a wealth of options for schools in bringing arts experiences to students or students to the arts.

Community arts resources can serve a number of important roles, such as:

- enriching the school arts curriculum (e.g., students might deepen their understandings or skills in an art form they are studying by working with a resident visual artist whose specialty is different from that of the art teacher in the school);
- providing exposure to underrepresented arts disciplines for students in schools that may lack quality programs in that area (e.g., students who attend schools in which dance is taught primarily by integration into music and physical education classes would benefit from opportunities to work with expert dancers from a local dance company); and
- enriching the school curriculum in non-arts areas. The arts offer many connections to other areas of the school program. For example, the arts play an integral role in history and culture, dance is a major strand of physical education, theatre is a major strand of language arts, and communicating about the arts – such as when writing critical reviews of arts exhibits and performances – offers rich opportunities for language arts experiences.

Community arts resources have the greatest impact on student learning when:

- their use is jointly planned by school and community arts personnel (Effective arts experiences generally are linked to the school curriculum by clarifying the learning that will occur, and often by identifying the standards that will be addressed. Artists in effective programs develop an understanding of the students' educational levels and are assisted in preparing experiences appropriate for the students. This is best achieved by involving the students' teachers, particularly their arts teachers, in the planning process.);
- students are prepared in advance for the arts experience; and
- school personnel and/or artists provide follow-up after the experience, during which students deepen and apply what they learned.

As suggested by program goal 9, students should be encouraged to become involved in community arts activities and should learn where they can find venues to see and hear the arts that fall within their personal areas of interest.

Additional Resources

School districts interested in making effective use of Connecticut's community arts and cultural resources are encouraged to consult the following websites and organizations:

Connecticut Commission on the Arts
755 Main Street, One Financial Plaza
Hartford, CT 06103
Phone: (860) 566-4770
Fax: (860) 566-6462
http://www.ctarts.org

The commission offers support for arts in education initiatives through several granting programs for nonprofit organizations: Organization Challenge Grants, Arts Partnerships for Stronger Communities and Arts Presentation Grants. The Commission's H.O.T. Schools Program, active in 24 Connecticut school districts, transforms school culture by integrating the arts into core curriculum subjects to better develop students' Higher Order Thinking skills.

The commission's website includes links created to help educators, students, parents, artists, community organizers, library users and others access information about arts education programs offered by Connecticut cultural organizations. A joint project of the Connecticut State Department of Education and the Connecticut Commission on the Arts, this site provides a searchable database that allows users to find arts programs that suit their particular needs. It also provides links to cultural organizations' websites and access to other arts and education sites of regional and national interest.

Connecticut Humanities Council
955 South Main Street
Middletown, CT 06457
Phone: 860-685-2260
Fax: 860-704-0429
http://www.cthum.org

An independent, publicly supported foundation established in 1973 as a state program of the National Endowment for the Humanities, the council awards grants to nonprofit organizations, educational institutions or community groups for projects in the humanities. The grant categories include public policy, public humanities and educationally oriented humanities projects, planning grants and minigrants. The council also administers the Connecticut Heritage Development Fund.

Publications

Minnesota Alliance for Arts Education. *The Minnesota Comprehensive Arts Planning Program: A Guide to Planning and Implementing Arts Education.* Minneapolis, MN: Minnesota Alliance for Arts Education, 1991. [5701 Normandale Road, Suite 244, Minneapolis, MN 55424, 612-920-9002]

Remer, Jane. *Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community.* New York: American Council for the Arts, 1996.

Equity Issues In The Arts

Socioeconomic factors present the most obvious and troublesome equity issues in arts education. Schools in less affluent communities tend to offer less access to arts instruction and fewer choices of extracurricular arts activities. Students from less affluent families tend to have less access to arts learning opportunities outside school, such as private lessons or group instruction, and to arts exhibits and performances. Their families are less likely to be able to provide band or orchestra instruments, and transportation from after-school activities and school events. Schools should be sensitive to these issues, by endeavoring to provide students who have fewer resources with full access to school arts courses and activities.

Gender issues play a role in arts education. As in many other disciplines, artistically gifted males have received greater support and attention throughout history. Schools, therefore, need to make a special effort to include the study of female artists and their work in the curriculum.

Students often develop stereotypical attitudes toward arts activities, such as:

- boys do not sing or dance; and
- girls play woodwind and stringed instruments; boys play brass and percussion instruments.

Students of both sexes are victims of such gender stereotyping, which tends to narrow their choices and exclude them from potentially beneficial activities. Educators and other school personnel should collaborate to break down stereotypes and encourage participation by all students.

Resources

Collins, Georgia and Sandell, R. (eds.). *Gender Issues in Art Education: Content, Context and Strategies*. Reston, VA: National Art Education Association, 1996.

Greene, Michael. "Equity and Access Through Arts Education." In *Perspectives on Education Reform: Arts Education as Catalyst*. Santa Monica, CA: Getty Center for Education in the Arts, 1993. ISBN: 0-89236-296-0.

Performances, Exhibits And Competitions

Performances and exhibits of student artwork play important roles in well-balanced arts programs. Students need an opportunity to share the results of their work with their peers, parents and community, both because the prospect of sharing their work motivates students to achieve at higher levels and because the process of presenting artistic work is, in itself, of educational value. A reasonable number of carefully prepared performances and exhibits, which often must occur outside the school day to enable interested audience members to attend, comprise an important part of the curricular arts program.

Performances and exhibits provide opportunities for arts teachers to demonstrate broader outcomes of their instructional programs, outcomes which extend beyond performance skills. Students can demonstrate their understanding of the arts, for example, by preparing the program notes for a performance or the interpretive commentary displayed at an art exhibit. As part of the performance or exhibit students can demonstrate the learning process they went through to prepare the work, such as by presenting an "informance" – a combination performance and demonstration lesson – or by demonstrating specific technical processes used in creating the types of visual art that are on display.

Competition has long played a role in the arts and in arts education. Students and school organizations enter a wide variety of artistic competitions, from auditioning for All State ensembles at the high school and middle school levels to entering drama competitions, and from competing in marching band invitational tournaments to submitting individual portfolios in hope of being selected for visual arts exhibits. When designed with educational considerations in mind, a competition can motivate students to strive for higher levels of performance, provide individuals and groups with constructive feedback about their work from experts other than their regular teachers, and offer recognition for outstanding achievement to deserving students. Poorly designed competitions, on the other hand, can be destructive, distorting curriculums, pitting students and schools against each other, and offering rewards only to the winners.

Arts teachers should base their decisions about entering competitions, and about presenting performances and exhibits, on the educational value they offer students. Competitions should provide educational value for **all** participants, regardless of whether they win or lose. The task(s) students complete to prepare for competitions, performances and exhibits should be educationally worthwhile. They should certainly not detract from the overall instructional program, such as by taking an inordinate amount of instructional time in relation to the value derived or by narrowing the focus of instruction to mere preparation for the event. Instead, they should strengthen students' mastery of the broad curriculum. Educationally valid competitions publish the criteria for evaluating entries in advance, and provide all participants with helpful, expert feedback about their work that extends beyond winning or losing. Regardless of their levels of success, students should emerge from the competitions feeling that participation was worthwhile.

The Student Activities Board of Control of the Connecticut Association of Schools (CAS) reviews and approves competitions and other activities involving K-12 students in all of Connecticut's public schools and many of its nonpublic schools. CAS can be contacted at (203) 250-1111.

The National Art Education Association, Music Educators National Conference and American Alliance for Theatre and Education have published recommended guidelines for competitions, performances and exhibits.

Resources

American Alliance for Theatre and Education. *Adjudication*. New Orleans, LA: Anchorage Press, 1988.

Bass, Kelly et al. *The Educationally Interpretive Exhibition: Rethinking the Display of Student Art*. Reston, VA: NAEA, 1997.

Music Educators National Conference. *Guidelines for Performances of School Music Groups: Expectations and Limitations*. Reston, VA: MENC, 1986.

Copyright Laws

Copyright issues are common in arts education. The need to perform and study work created by others requires arts educators to use a variety of copyrighted work. Financial pressures often tempt arts educators to cut corners, such as by making illegal use of photocopied music or play scripts. Such practices set a bad example for students and place the teacher and school in danger of criminal prosecution and lawsuits. Unauthorized use also is counterproductive from an artistic standpoint, because it undermines the livelihood and viability of artists and publishers of educational materials.

School districts should provide adequate budgets so that teachers can acquire necessary materials legally and adhere to copyright laws. These laws currently are under revision to address developments such as digital copying and the Internet. Any teacher can, however, easily find sources of up-to-date information and clear advice about the appropriate use of copyrighted materials.

Resources

World Wide Web site that focuses on the acceptable use of materials obtained via the Internet:
http://netizen.uoregon.edu/

The United States Copyright Office website provides access to a broad range of information about copyrights, both U.S. and international, including the complete text of the U.S. copyright laws:
http://www.loc.gov/copyright/

Copyright information on MIDI (music) technology:
http://www.midi.org/

Each of the professional arts education associations also can provide printed information about copyright specific to their discipline.

The Arts In Early Childhood

The arts play an essential role in early childhood programs. Children in their earliest years of life possess exceptional talents and receptivity to the arts and these diminish rapidly if not developed.[1] Because preschool and primary children learn best through a variety of senses, the arts also develop students' learning capacities. Quality preschool and primary programs are invariably rich with arts learning and activities.

"A developmentally appropriate curriculum is one that meets the needs of children within the class grouping.... The developmentally appropriate curriculum offers an integrated approach to education, addressing children's physical, emotional, social and cognitive development."[2] Developmentally appropriate preschool programs incorporate the arts into daily activities, making arts learning hands-on and playful. Learning activities for young children should be concrete, real and meaningful to the lives and the needs of children.[3]

Although the arts can and should be used as a powerful tool for the broader development of children, the arts also should be taught for their own sake. Unfortunately, many early childhood programs have concentrated on using arts experiences – such as the exploration of a variety of art media and singing – solely as a vehicle for teaching non-arts content.[4] There is a substantial and growing body of research literature that identifies age-appropriate, content-specific strategies for developing young children's artistic abilities. Preschools and other early childhood programs should involve arts educators in designing and, to the extent possible, in delivering arts curriculums to young children within a developmentally appropriate context.

National standards for early childhood music learning are available in the MENC publication *The School Music Program: A New Vision.*[5] Recommended resources for programs at the early childhood level in all of the arts are outlined in the NAEA publication *Opportunity-to-Learn Standards for Arts Education.*[6]

There is a substantial number of helpful articles and other publications available on the topic of quality early childhood education in the arts. An excellent way to begin to find such resources is to contact the professional arts education associations.

OTHER RESOURCES

General Reference Websites

National Association for the Education of Young Children: www.america-tomorrow.com/naeyc/eyly/eymenu.htm

ERIC Clearinghouse on Elementary and Early Childhood Education (EECE): ericps.ed.uiuc.edu/

National Parent Information Network:
ericps.ed.uiuc.edu/npin/

National Parent-Teacher Association: www.pta.org

Association for Childhood Education International (ACEI): www.udel.edu/bateman/acei/

Coalition for America's Children:
www.kidscampaigns.org

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[1] Gordon, Edwin E. *Learning Sequences in Music: Skill, Content and Patterns.* Chicago: G.I.A. Publications, Inc., 1993, p. 3.

[2] Colbert, C. "Developmentally Appropriate Practice in Early Art Education." In C. M. Thompson (Ed.), *The Visual Arts and Early Childhood Learning.* Reston, VA: NAEA, 1995, 35-39.

[3] Biber, B. *Early Education and Psychological Developoment.* New Haven, CT: Yale University Press, 1984.

[4] Spodek, B. *"Selecting Activities in the Arts for Early Childhood Education."* Arts Education Policy Review 94, no. 6 (1993): 11-17.

[5] Music Educators National Conference. *The School Music Program: A New Vision (The K-12 National Standards, PreK Standards, and What They Mean to Music Educators).* Reston, VA: MENC, 1994.

[6] Consortium of National Arts Education Associations. *Opportunity-to-Learn Standards for Arts Education.* Reston, VA: NAEA, 1995.

All Of The Arts

Connecticut State Department of Education. *A Guide to Program Development for Kindergarten: Part II.* Hartford, CT: Connecticut State Department of Education, 1988, 3-28.

Music

Andress, Barbara (ed.). *Promising Practices: Prekindergarten Music Education.* Reston, VA: MENC, 1989.

Boswell, Jacquelyn (ed.). *The Young Child and Music: Contemporary Principles in Child Development and Music Education.* Proceedings of the Music in Early Childhood Conference. Reston, VA: MENC, 1987.

Gordon, Edwin E. *Learning Sequences in Music: Skill, Content & Patterns.* Chicago: G.I.A. Publications, Inc, 1993.

Theatre

Brown, Victoria. "Drama As An Integral Part of the Early Childhood Curriculum," *Design for Arts in Education* (July/August, 1990): 26-33.

Fox, Mem. *Teaching Drama to Young Children.* Portsmouth, NH: Heinemann, 1987.

Kelnor, Lenore Blank. *A Guide for Using Creative Drama in the Classroom.* Portsmouth, NH: Heinemann, 1993.

McCaslin, Nellie. *Creative Drama in the Classroom,* 4th ed. New York: Longman, Inc., 1984.

Salsbury, Barbara. *Theatre Arts in the Elementary Classroom.* New Orleans, LA: Anchorage Press, 1996. ISBN: 0-87602-034-1.

Way, Brian. *Developmental Drama.* England: Longman Group Ltd, 1986. ISBN: 391-00296-1.

Wills, Barbara S. *Theatre Arts in the Elementary Classroom, Kindergarten Through Grade Three.* 2nd ed. New Orleans, LA: Anchorage Press, 1996.

Visual Arts

Colbert, C. and Taunton, M. *Discover Art: Kindergarten.* Worcester, MA: Davis Publications, 1990.

Herberholz, B. and Hanson, L. *Early Childhood Art* (4th ed.). Dubuque, IA: Wm. C. Brown, 1990.

Parsons, M. *How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience.* New York: Cambridge University Press, 1987.

Spodek, B. "Selecting Activities in the Arts for Early Childhood Education." *Arts Education Policy Review* 94, no. 6 (1993): 11-17.

Thompson, C. M. *The Visual Arts and Early Childhood Learning.* Reston, VA: NAEA, 1995.

Arts For Special Needs Students: (Special Education, Inclusion, Arts Therapy)

Every Connecticut public school student should receive an arts education, including students with special needs. According to the State Board of Education's Policy Statement on Arts Education (see Appendix B):

> A quality arts education should... be an integral part of the core curriculum for all Connecticut students, including those at every age and grade level, living in every type of community, and receiving every form of schooling – public and private, comprehensive and vocational, standard and special education. The K-12 arts education program should enable students to achieve the arts goals and standards outlined in the *Connecticut's Common Core of Learning* and *Connecticut's Guide to K-12 Program Development in the Arts.*

The Law

According to federal Public Law 105-17, also known as IDEA, students who are identified as needing special education are to receive a "free and appropriate" education in the "least-restrictive environment" (LRE) through age 21. Section 300.550 (b) (1) of IDEA defines LRE as "...to the maximum extent appropriate, children with disabilities ... are educated with children who are nondisabled." The law states that "in selecting the least restrictive environment, consideration is given to any potential harmful effect on the child or on the quality of services which he or she needs" [Federal Register, 300.552(d)].

The LRE provision does not mandate that all children with disabilities be educated in the regular classroom. In fact, Section 300.551 (b) (1) states that: "Each public agency shall ensure that a continuum of alternative placements is available to meet the needs of children with disabilities."

Each student's least-restrictive educational environment is determined by the local school's planning and placement team when preparing the child's Individualized Education Plan (IEP). IDEA requires that the following persons be involved in this process: parents/guardians, at least one of the child's regular education teachers, at least one special education teacher of the child, an individual who can interpret the instructional implications of the evaluation results, an individual qualified to supervise special education instruction (usually the school administrator or designee), and the child (if possible). Connecticut law requires that a pupil personnel professional also be in attendance.

The Arts Educator. Arts educators who teach children with disabilities should take part in the placement and IEP review process in their schools. If an arts teacher is not available to attend these meetings, the student's case manager should ensure that the arts teacher forwards to the planning and placement team input on classroom/curricular expectations, participation requirements, student potential, student progress and recommendations for continuing arts services.

Appropriate Placements. There are several appropriate placements for children with disabilities in school arts programs, depending on each child's least restrictive environment (LRE). These include:

- general education arts class without an assigned teacher's aide;
  general education arts class with an assigned aide;
- general education arts class supplemented by self-contained arts class;
- self-contained[*] arts class; and
- individualized or small-group arts instruction.

General Education[**] Classes. Children with disabilities often are placed in a general education arts class. However, automatically assigning all students to general education arts classes is inconsistent with IDEA. Section 300.550 (b) (2) of IDEA states; "special classes ... or other removal of children with disabilities from the regular educational environment occurs only if the nature or severity of the disability is such that education in regular classes with the use of supplementary aids and services cannot be achieved satisfactorily." The school's planning and placement team will determine the nature and extent of supplementary services needed in order to enable the student to be successful in the general education arts class. These supplementary aids and services may include a classroom aide, adaptive materials and equipment, and consultation and/or classroom behavior plans. Aides should be provided when needed.

The Music Educators National Conference includes the following among its guidelines for mainstreaming in *The School Music Program: Descriptions and Standards* (1990):

- music educators are involved in music placement decisions;
- placement does not result in classes exceeding standard class size;
- placement does not result in a disproportionate number of [students with disabilities] in any class; and
- music teachers working with [students with disabilities] have convenient access to trained professionals in special needs.

Additional guidelines suggested by the American Federation of Teachers (1980) include the following:

- transitional periods be used to prepare students or help them adjust to new placements; and
- teachers be provided with regularly scheduled released time for consulting with support personnel in special education.

Other Educational Settings. The school's planning and placement team is authorized to assess each student's ability to be successful in the general education arts class and determine the appropriate setting for arts instruction. If the team so determines, students in a self-contained special education class may be taught together. Good practice dictates that the self-contained special education *arts* class should have no more students than the self-contained special education *general* class. Similarly, when classroom aides are available in the self-contained special education *general* class, they should also be available in the *arts* class. The overriding goal is quality education for children with disabilities in *all* curricular areas. Again, the intent of LRE is that the use of supplementary aids and services be provided in order to enable each student to be successful in the general education arts class.

Arts goals for students with disabilities may be combined with non-arts goals from each student's IEP. Therefore, each student may achieve arts goals at a slower rate while increasing his or her own developmental abilities through the arts. Arts educators may need to significantly adapt methods and materials for success with children with disabilities whether they are in a self-contained arts class or a general education arts class (see Charts A and B on pages 205 and 206 for suggestions). MENC (1990) and other organizations recommend that all arts educators working with self-contained or "inclusion" classes receive formal training in meeting the needs of diverse learners.

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[*] A "self-contained" class is one that consists entirely of students with special needs.

[**] A "general education" arts class is one in which special needs children receive instruction alongside other children. This approach sometimes is referred to as "inclusion" or "mainstreaming."

Arts Therapy Services. In contrast to arts *teachers* who are trained to help students achieve *artistic* outcomes, arts *therapists* are trained to use the arts to help students achieve *non-artistic* outcomes. Dance, drama, music and art therapists, therefore, can provide services that are important for some special needs students. In arts therapy the elements and activities of the arts are used to bring about student growth in the following areas: socialization, communication, cognition, motor skills and emotional well-being. Self-contained arts classes might be taught by a certified arts educator or by a board-certified arts therapist, a professional who has had formal training in the provision of services to persons with disabilities and has been certified by the national board. An arts therapist also must hold appropriate teacher certification to deliver arts education, as required by statute. School districts requiring less than a full-time position may hire an arts therapist on a contractual (hourly) basis to provide services at schools and to home-bound special education students. The arts therapist also may function as a consultant to arts educators teaching children with disabilities.

When children with disabilities are referred for arts therapy services by educators, parents or support staff members, the arts therapist assesses each student individually and recommends placement (individual or small group) and goals to be included on the IEP to the placement or IEP review team. Finalized goals are determined with the PPT and are included on the IEP. The arts therapist is responsible for progress updates and recommendations for each annual review. The frequency of arts therapy sessions and total weekly time provided should be based on the individual student's needs. Arts therapy services are eligible for special education funding as "related services".

Local-Level Implementation. School districts in Connecticut have created several mechanisms to resolve and discuss special education issues. In small districts, arts teachers often communicate directly with the special education director or through the building principal; in larger systems, the responsibility may belong to the art or music department chairperson, the curriculum coordinator, or another central office supervisor. It is recommended that arts educators request that the director of special education or other appropriate administrator involve them in the placement and review process for children with disabilities in the following ways:

1. The arts educator is notified when a student has been identified for potential special education placement, and input on the student's performance in the arts setting is requested.

2. The arts educator is invited to attend the planning and placement team meeting (or IEP review team meeting) to present relevant information. If unable to attend, the arts educator should submit the same information in writing to a designated team member, usually the case manager.

Arts educators can become more aware of children with special needs who are placed in arts classes by reading the IEP in each student's file, by consulting with special education personnel and by participating in appropriate professional development services. There are also many resource materials, persons and organizations listed on pages 207-211. In addition, the following adaptations for the general education arts class may be helpful:

- Continue to provide for a variety of learning styles; a multisensory approach provides something for each child.
- Instruct classroom aides in how you would like them to function; they should be working to foster student independence.
- Use a buddy system or table system.
- Make sure the first contact with the child is positive.
- Use a concept approach instead of a specific activity focus, and make more options open and available to all students.
- Avoid power struggles; don't draw attention to small infractions, but immediately handle big problems.
- Notice good things about the child and provide encouragement; try not to call attention to negative behaviors.

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CHART A

Categories Of Responses To Music Experiences

Responses	Activities			
	Sing	Play	Move	Listen
Sensory	Provide tactile stimulation to vocal mechanisms	Develop eye-hand coordination Provide tactile stimulation to the hands Develop auditory skills, (i.e., discrimination, awareness, etc.)	Provide tactile stimulation to feet, legs, arms, etc. Provide kinesthetic feedback (sense of movement) Develop equilibrium	Develop auditory skills, (e.g., sound or no sound, focusing, figure-ground, etc.) Increase localization, discrimination.
Gross Motor	Increase vital capacity (e.g., lung capacity, heart rate, etc.) Develop and use correct posture	Use large-muscle groups such as arms and legs Stabilize body position to play instruments	Increase motor planning skills, such as how to move around objects, how to get from one place to another Develop motor milestones, (e.g., balance, ambulation)	Localize source of sound with head and body Stabilize body position to attend to sounds
Fine Motor	Develop lip and tongue movement Use speech sounds, practice articulation	Develop use of hands and fingers Develop grasp and release skills Develop eye-hand coordination	Develop one-handed skills Develop two-handed skills Develop use of fingers separately and in grasping	
Cognitive	Develop memory and recall Develop verbal language Develop skills in labeling, sequencing	Follow directions Increase imitation of appropriate model Develop sequencing and memory skills Develop and use auditory skills	Follow directions Develop motor planning, orientation to space and objects Develop sense of direction	Develop figure-ground discrimination Increase interpretive skills Develop concept formation, abstract thought
Communication	Develop expressive language Exercise speech mechanisms Provide verbal and nonverbal outlets of expression	Improve nonverbal communication Practice using receptive and expressive skills	Increase appropriate self-expression Demonstrate changes in direction, tempo, style, volume	Follow directions Derive personal interpretation of music Develop leisure skills
Social	Develop leisure skills Provide acceptable means of expression Develop impulse control Develop peer interaction and cooperation	Develop impulse control Improve self-esteem Develop group skills (e.g., taking turns, maintaining individual response in group) Provide acceptable means of expression	Develop peer interaction Increase group skills Provide for acceptable means of expression	Reinforce appropriate behaviors Develop ability to follow directions Develop impulse control

From *A Guide to Curriculum Planning in Music.*
Wisconsin Department of Public Instruction, Madison, WI, 1990.
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CHART B

Non-Music Goal and Objective	Music Goal and Objective
Sound discrimination: Student will respond to types of sound	Volume: Loud/Soft Duration: Long/Short, Fast/Slow Pitch: High/Low, Up/Down, Step/Skip Timbre: Instruments/Voices
Visual Sequencing: Student will retain order of event	Musical form: Verses/Refrain
Verbalization: Student will use language to express thoughts or ideas	Singing, Call and response Creating new words to old songs
Laterality: Student will demonstrate unilateral, bilateral, alternating and and mid-line crossover movements	Playing xylophones, piano, rhythm instruments Hand patschen patterns
Number Sets: Student will group number sets to form a whole	Note Values: Beats in a Measure
Categorization: Student will be able to group by common characteristics	Instrument Families: Strings, Woodwinds, etc. Styles of Music; Rock, Jazz, etc.
Self-Concept/Ego Development: Student will participate enthusiastically and contribute ideas and evaluations	Performs solo or in a group Leads when asked Composes and or choreographs new material

From "Music For Everyone." *Arts with Special Needs Students: Value, Place And Promise*, by Bonnie Burnside, 1990. Reprinted with permission from Accessible Arts, Inc., Kansas City, KS.

E-Mail News

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The subject doesn't matter, but the text of the message should only say "subscribe Music-Therapy-ENews <Your First Name> <Your Last Name>".

RESOURCES

(Coded: M= Mainstreamed, S-C= Self-Contained Classes, T= Therapy)

Art Educators of Iowa, ed. "Art Education for Students with Disabilities." *Art Educators of Iowa Advisory* 1, no. 1. Available from Iowa Dept. of Ed., Bureau of Inst. & Curriculum, Des Moines, Iowa 50319. (M, S-C, T)

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RESOURCE MATERIALS

Creative Playthings, Inc.
Edinburg Road
Cranbury, NJ 08540
Variety of toys and games for perceptual activities

Developmental Learning Materials
3505 North Ashland Avenue
Chicago, IL 60657
Association picture cards; same and different cards; figure-ground tapes

Fred Sammons, Inc.
Box 32
Brookfield, IL 60513-0032
Adaptive devices, equipment, spelling tools, etc., for physically challenged persons

Follet Educational Corporation
1010 W. Washington Boulevard
Chicago, IL 60607
The Frostig Program; workbook for visual perception

Magna-Music Baton, Inc.
10370 Page Industrial Boulevard
St. Louis, MO 63132

Teaching Resources
100 Boylston Street
Boston, MA 02116
Programs for visuomotor, perceptuomotor, eye-hand coordination

Thera/Fin Corporation
3800 S. Union Avenue
Steger, IL 60475
1-312-755-1535
1-800-225-1384
Headpointers and products required for the physically challenged

RESOURCE ORGANIZATIONS

Adventures in Movements for Handicapped
945 Danbury Road
Dayton, OH 45420

Anna Maria College
Music Therapy Dept.
Paxton, MA 01612

American Art Therapy Association, Inc.
1202 Allanson Road
Mundelein, IL 60060
(888) 290-0878
http://www.arttherapy.org/

American Association for Drama Therapy
733 15th Street, NW-Suite 330
Washington, DC 20005
(202) 966-7409
http://www.nadt.org/

American Dance Therapy Association
2000 Century Plaza, Suite 108
Columbia, MD 21044
(301) 997-4040
http://www.adta.org/

American Music Therapy Association
8455 Colesville Road – Suite 930
Silver Spring, MD 20910-8392
(301) 589-3300
http://www.musictherapy.org/

Arts and Special Constituencies Projects
1419 27th Street NW
Washington, DC 20007

Association for Education and Rehabilitation of the Blind and Visually Impaired
4600 Duke Street, Suite 430
P.O. Box 22397
Alexandria, VA 22304
(703) 823-9690
http://www.aerbvi.org/text_only/welcome_txt.htm

Disabled Artists Network
P.O. Box 20781
New York, NY 10025

Education Commission of States
Information Clearinghouse
1860 Lincoln Street, Suite 300
Denver, CO 80295
(303) 830-3604

National Art Education Association
1916 Association Drive
Reston, VA 22091

National Council on Disability
800 Independence Avenue SW, Suite 814
Washington, DC 20591

National Head Injury Foundation, Inc.
333 Turnpike Road
Southborough, MA 01772
(508) 485-9950

American Speech-Language Hearing Association
10801 Rockville Pike
Rockville, MD 20852
(301) 897-5700

Council for Exceptional Children
1920 Association Drive
Reston, VA 22091

Council for Research in Music Education
School of Music
University of Illinois
1025 West California
Urbana, IL 61801

National Therapeutic Recreation Society
1601 North Kent Street
Arlington, VA 22209

Rehabilitation Institute of Pittsburgh
6301 Northumberland Street
Pittsburgh, PA 15217

U.S. Department of Education
40 Maryland Avenue SW, Suite 3073
Washington, DC 20202
(202) 472-5812

Association for Theatre & Accessibility
Olivia Raynor
c/o National Arts & Disability Center
UCLA University Affiliated Program
300 UCLA Medical Plaza, Rm. 3330
Los Angeles, CA 90095-6967
(310) 794-1141, fax 794-1143

The National Institute of Art and Disabilities
233 South 41st Street
Richmond, CA 94804

National Music Information Center for the Handicapped Settlement
Music School Program
3745 Clarendon Avenue
Philadelphia, PA 19114
(215) 336-0400

National Theatre of the Deaf
Hazel E. Stark Center
Chester, CT 06412

National Theatre Workshop of Handicapped
106 West 56th Street
New York, NY 10019

Special Education Resource Center
25 Industrial Park Road
Middletown, CT 06457

Tapes for the Blind
7852 Cole Street
Downey, CA 90242

Very Special Arts of Connecticut
26 Wintonbury Avenue
Bloomfield, CT 06002-2488
(860) 243-9910

National Association for Drama Therapy
15245 Shady Grove Road, Suite 130
Rockville, MD 20850
(301) 258-9210, fax 990-9771

Identifying And Serving Artistically Talented Students

School districts are required by Connecticut law (Section 10-76a) to identify students who demonstrate, or have the potential to demonstrate, high levels of performance or achievement in the visual and performing arts. Students who have special abilities in the arts are referred to as "talented" and those who have such abilities in other academic areas are referred to as "gifted." Many districts offer special programs to address the needs of these students. Some districts commonly incorporate artistic development into their core learning experiences for all gifted and talented students; others offer programs to develop talent in specific arts areas.

Each arts discipline involves different kinds of talent or ability, several of which are frequently overlooked when identifying talented students. The most commonly used identifier for exceptional artistic ability is a high level of achievement or performance. Such achievement often is defined by the level of created work in the visual arts and the level of performance in the performing arts. There are two major problems associated with the identification of students with potential or manifest talent in the visual and performing arts. The first concerns the underidentification of students with potential to achieve at high levels in these areas. Students who have had little opportunity to cultivate their skills, as is often the case in dance, rarely demonstrate high levels of achievement, so their potential abilities go unnoticed. Second, relying solely on these two broad areas – visual and performing arts – causes schools to neglect other important areas of talent. In the performing arts, creative ability often is overlooked. For example, students who have a knack for music composition or dance choreography may not demonstrate talent when performance skill is the sole criterion for identifying talent. In all of the arts, special analytical or critical ability often is overlooked. There are students who may not create or perform at an exceptional level, but who have a special knack for understanding, analyzing and critiquing what is happening in an art work or performance.

The first key to finding less-common types of talent is to offer *all* students a sufficiently comprehensive program so that special talents are nurtured and have an opportunity to surface. A second key is to begin such instruction early, preferably at the preschool level. Evidence suggests that artistic talent which is neglected in the early years of life may atrophy or disappear (Gordon, 1993). The third key is to apply a variety of criteria, rather than relying on a single yardstick, to identify exceptional ability. Assessments of artistic talent should investigate levels of created work, performance and critical understanding. Clark and Zimmerman (1992) recommend a multiple-criteria approach to the identification of such students that includes a variety of methods, depending upon a student's grade level, in-class observations, interview performance review, profile review, informal instruments, reviews of slides or videos, academic records, grades in art courses, work-sampling techniques, and self, peer, parent or teacher nominations.

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National Association for Gifted Children (NAGC). website: www.nagc.org

MUSICALLY GIFTED

Many students in our public schools show strong interest, aptitude and performance ability in music. Of these, a certain number can be considered musically gifted. It is the responsibility of our educational system to identify these students and to provide unique opportunities to further develop their gift of musical talent.

Identification processes could begin as early as kindergarten. Young children who sing in tune easily, remember melodies and are rhythmically accurate should be first considered for screening. By the time a child reaches the age of 8 or 9, specific listening tests, such as the *Colwell Music Achievement Test* or one of the Gordon measures of music audiation, could be administered. Strong interest and success with musical performance activities, aesthetic sensitivity, proficiency in certain fine motor skills, and creative abilities in composition and improvisation also could be used as measurements.

Curriculum Design. Programs for musically gifted students can be designed in several ways, depending on the age level, specific needs and talents of students, and resources available. Possible programs might include the following:

- Elementary-level eclectic exploratory music experiences within a class structure of musically gifted students. Activities will be geared one and one-half to two years higher than age level, and will emphasize such areas as creativity, ear training, movement activity and enrichment experiences.
- "Pull Out" or "TAG" programs, where gifted students have an opportunity to work individually or in small groups with professional musicians during or after school hours.
- Choral, instrumental or dance ensembles comprised of gifted students who perform at a level which far exceeds expectations of a given age group.

Administration. Many districts choose to administer and fund programs for the talented through the special education or special services department of a school district. The music department staff should assist with screening and be directly involved with curriculum design and instruction.

Resources. Several of the Gordon music aptitude tests –including the *Primary, Intermediate* and *Advanced Measures of Music Audiation*– are available from G.I.A. Publications in Chicago (708) 496-3800.

The Hamden Model: "Talent Identification Process." The Hamden, Conn., public schools have developed a successful Talent Identification Process (TIP) that is used to identify students with outstanding talent in dance, drama, music and visual arts. Experts in each arts area have designed the TIP process for that area.

The TIP process allows for nomination by teachers, parents and peers. Self-nomination also is permitted. Parents and teachers (both classroom and arts) are asked to complete an information form, which is reviewed by a special screening committee. All selected students then must participate in a variety of activities that assess their creativity and talent/potential. In dance and drama, for which there are limited programs, all students at a particular grade level might participate in a single screening activity. Trained professionals then select students for further assessment before making identifications.

Complete information about the TIP process can be obtained from the Hamden public schools at 60 Putnam Ave., Hamden, CT 06517-2825. Available materials include the Hamden Nomination Form, Parent Information Form and Teacher Information Form, rating sheets for creative movement (dance), and activities and rating sheets for drama (Grades 4-6) and visual arts (Grades 4-6 and 7-8).

Cooperative Learning In The Arts

Cooperative learning has gained great popularity as an effective instructional method at all levels and in all subject areas. An arts teacher who is interested in using cooperative learning should consult the resources listed or participate in professional development offerings on these strategies.

Cooperative learning involves small heterogeneous groups of students who use each other as a major resource, with the teacher acting as a consultant. Sometimes students learn better when they work with peers than when they learn on their own, or from adults. Cooperation is basic to human effectiveness, a keystone to building and maintaining families, careers, communities and all aspects of adult life. In cooperative learning the individual attains personal goals only when others in his or her group attain their goals. Such a setting mirrors the collaborative nature of many real-life work settings more closely than does the traditional, isolated approach to learning.

Cooperative learning goes far beyond traditional "group work" by incorporating the following five components into every lesson:

1. **Positive Interdependence.** Students must feel that they need each other to complete the group's task. This feeling is created by establishing mutual goals, offering joint rewards, sharing materials and information, and creating assigned roles for group members.
2. **Face-To-Face Interaction.** Beneficial educational outcomes grow from interaction patterns and verbal exchanges among students in structured cooperative learning groups. Types of verbal interchanges include oral summarizing, giving and receiving explanations, and elaborating on previous learning.
3. **Individual Accountability.** Cooperative learning groups are not successful until every member has mastered the assignment. Cooperative learning lessons frequently stress and assess individual learning so that group members can appropriately support and help each other.
4. **Interpersonal And Small-Group Skills.** Cooperative learning teaches students communication, leadership, trust, decision-making and conflict-management skills. The effective functioning of the group and its success relies on the use of these skills.
5. **Group Processing.** This final important area gives students the time and procedures to analyze how well their groups are functioning and how well they are using the necessary social skills. Processing helps all group members achieve while maintaining effective working relationships among members.

From *Learning Together and Alone: Cooperative Competitive and Individualistic Learning*,
by Johnson, D.W. and Johnson, Roger T.,
Needham, MA: Allyn and Bacon, 1987.
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Cooperative learning can be a useful method for the arts teacher, both in the general classroom and in the performance setting. Any concept that may be taught through teacher lecturing and individual assignment tasks may be restructured into a cooperative learning lesson.

In carrying out a cooperative learning lesson, the music teacher has four main tasks:

1. **Grouping Decisions.** The teacher must determine the size of the group, its heterogeneous makeup, how the room will be arranged, what materials will be needed and how group roles will be assigned. These decisions are crucial to the success of the lesson.
2. **Setting The Task And Positive Interdependence**. The teacher must develop a learning task that structures positive interdependence, individual accountability and intergroup cooperation, with criteria for success.
3. **Monitoring And Intervening**. Once the student groups understand the task and have begun to work, the teacher provides task assistance, monitors student behavior and intervenes when necessary. The teacher also provides lesson closure.
4. **Evaluating And Processing**. The teacher must evaluate individual student learning and, through processing, must assess group functioning (Johnson, et al, 1984).

Cooperative learning in performing arts classrooms often requires students to make more noise than is true in most other types of classes, such as when rehearsing music performance in a small (chamber) ensemble, acting out a theatre skit which the students have written and/or rehearsed, choreographing and/or dancing to music, and creating and/or performing a work. Instructional facilities for arts classes where cooperative learning will take place ideally should include separate soundproofed rooms adjacent to and, preferably, visible from the main classroom. (For further discussion refer to the section of Chapter 3 titled Instructional Facilities on pages 150 and 151.)

SAMPLE MUSIC-TEACHING STRATEGIES USING COOPERATIVE LEARNING

Course: "Singing Folksongs Of The World"

1. Students learn four or five folksongs from different cultures. The teacher supplies a basic bibliography for each of the songs.
2. The class is divided into groups of four or five. Each group is assigned a cooperative research project centered around one of the songs the class is singing. Within the groups each student has a specific topic to explore. Topics are selected from the following list:
    - cultural background of the song;
    - geographical orientation;
    - political structure of the region;
    - analysis of the song;
    - current status of the culture;
    - text meaning; and
    - social context of the song.
3. When students complete their research they will teach the other groups about the song. They will also present this information when they sing the songs in public.

Other Possible Strategies

Ensembles

1. Each group will listen to a rehearsal tape of a specific selection and analyze phrasing, intonation, style, dynamics, tempo, articulation and balance and/or blend. Groups will discuss ways to improve the performance and share the results with the full ensemble.
2. Each group is assigned a research project based on one of the scores being rehearsed. Each student has a specific topic to explore, such as: historical analysis, style, text meaning, composer or theoretical analysis. Projects will be shared with the other groups and the information will be included in the concert program notes.

General Music Classes

1. Each group will create appropriate instrumental accompaniments to familiar songs, using Orff and rhythm instruments, and perform for the class.
2. Each group will practice a given selection on the recorder, keyboard or guitar and perform it for the class.
3. Each group will analyze a listening example according to the given criteria and share the results with the class.
4. Each group will create a composition according to the given criteria and perform the piece for the class.
5. The teacher explains the structure of the C major scale. Students work in groups to discover the sharps and flats in other major scales using keyboards and mallet instruments.
6. Students share the results and determine the patterns of organization among all major scales.

Source: Friedmann, M. "Stimulating Classroom Learning with Small Groups." *Music Educators Journal* 76, no. 2 (1989): 53 – 56.

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Smith, R. "A Teacher's Views on Cooperative Learning." *Phi Delta Kappan* (May 1987): 663-666.

RESOURCES

Association for Supervision and Curriculum Development
1250 N. Pitt Street
Alexandra, VA 22314-1403

David W. Johnson, Professor of Ed. Psychology
Roger T. Johnson, Professor of Curriculum and Instruction
University of Minnesota
202 Pattee Hall
Minneapolis, MN 55455

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Resources for Teachers
27134 Paseo Espada, #202
San Juan Capistrano, CA 92675

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Elementary School Program
Center for Research on Elementary and Middle Schools
The John Hopkins University
3505 N. Charles Street
Baltimore, MD 21218

Introducing Theatre And Dance Into The Curriculum

The purpose of this section is to suggest strategies for educators and community members who wish to develop dance and theatre programs in their schools. Children need opportunities to study all of the arts. Unfortunately, arts programs in many schools are limited to music and the visual arts. Art and music programs are essential, but do not substitute for dance and theatre. General components of effective theatre and dance programs are outlined in Chapter 3, and explained in more detail in *Opportunity-to-Learn Standards for Arts Education* (NAEA, 1995), available from the National Art Education Association.

Who should teach dance and theatre?

As in any subject, quality learning in dance and theatre requires guidance from teachers who have skills and knowledge in those areas – i.e., teachers who can model, evaluate and help students master work in dance and theatre. As Connecticut does not offer teacher certification in these areas, providing students with access to expert instruction in dance and theatre requires creative planning.

The following proven strategies will provide a starting point for local initiatives toward the eventual goal of providing expert instruction for all students in dance and theatre.

Strategies Applicable To Both Dance And Theatre

Hire elementary and other classroom (non-arts) teachers who have at least some dance or theatre background. Seek teachers who have earned dual certification in *either* theatre or dance *and* another subject from states that offer theatre or dance certification. Also, consider hiring school administrators who have dance or theatre backgrounds. Community members with an interest in one or both of these areas might serve on search committees for hiring teachers and administrators.

Hire districtwide dance and theatre consultants to work with other teachers to integrate dance and theatre into other curriculum areas, to lead dance or theatre in-service sessions for other teachers, and to teach units or courses at all grades. Each consultant might start by teaching a high school elective, leading productions (such as the annual musical), and collaborating with elementary and middle school teachers to design and teach dance or theatre units.

Offer "you can teach dance/theatre" workshops for all teachers, and specific workshops for assisting music and physical education teachers to teach dance and assisting language arts teachers to teach theatre. Ask faculty members with dance/theatre backgrounds to work with parents and other community members who have an interest in dance/theatre to develop a program.

Lay the foundation for more dance and theatre in the schools by inviting teachers from schools with strong dance/theatre programs, community members with dance and theatre backgrounds, community arts organizations and/or effective teacher-artists into the schools to work with students. Identify gifted and talented students in dance and theatre, and use outside personnel – artists, community volunteers – to begin offering a program to meet those students' needs. Use the momentum generated by these experiences to generate a "constituency" of students and parents who will work with the school to provide more formal dance and/or theatre offerings.

If elementary schools lack dance and theatre programs, design this instruction into the after-school elementary "latch-key" program, preferably as part of the regular latch-key fee but, if necessary, as part of an additional fee. Negotiate arrangements with the latch key program operator on the basis that such offerings will boost interest in latch key. Use the success of these programs to stimulate interest in offering a program for all students during the school day.

Build on existing after-school theatre and dance programs by developing a clear curriculum that describes what students will learn and by offering participants credit (and a grade on their report cards). As participation in the after-school, for-credit program grows, the school might begin to offer an increasing proportion of the program in the form of classes during the school day.

Special Strategies For Theatre

Hire English language arts teachers who have theatre backgrounds. Hire a technology education teacher who has a stage tech background. Hire a visual arts teacher who has a set-design background.

Build theatre into the language arts curriculum. Theatre is a powerful teaching tool for reading, writing, speaking, listening and viewing. Include teachers and/or community members with theatre backgrounds on the language arts curriculum-writing committee. Offer theatre courses – either as part of the required sequence of language arts courses or as electives – for English language arts credit in the middle and high school. Consider offering "dual" credit – i.e., 1/2 credit in English and 1/2 credit in the arts – for a full year of high school theatre study.

Special Strategies For Dance

Hire physical education and music teachers who have backgrounds in dance, or hire dance experts as teacher aides in physical education classes.

Dance is one of the major strands of physical education outlined in contemporary physical education curriculum documents and in the state and national standards for physical education. Districts should be aware that physical education teachers often approach dance as a vehicle for recreation and exercise, rather than as an art form. It is important that students' dance instruction helps them demonstrate and respond to the expressive and creative qualities of the art form.

Build dance into the physical education and/or music curriculums. Connecticut and national standards in physical education provide strong support for dance as an important component of physical education. This is only logical: dancers must be in excellent physical condition and using the body as a vehicle for expression through dance is at least as important as using it to defeat an opponent in sports. Offer dance courses either as part of the required sequence in physical education or as electives for physical education credit in the middle and high schools. Consider offering "dual" credit – i.e., 1/2 credit in physical education and 1/2 credit in the arts – for a full year of high school dance study.

Additional General Resources

American Alliance for Theatre and Education (AATE). Theatre Department, Arizona State University, P.O. Box 872002, Tempe, AZ 85287-2002. Phone (602) 965-6064; FAX (602) 965-5351.

American Association for Health, Physical Education, Recreation and Dance (AAHPERD) and the National Dance Association (NDA), 1900 Association Drive, Reston, VA 22091. (703) 476-3436. www.aahperd.org

Connecticut State Department of Education. *A Guide to K-12 Program Development in Physical Education.* Hartford, CT: CSDE, 2000.

Educational Theatre Association (ETA), 3368 Central Parkway, Cincinnati, OH 45225-2392. Phone (513) 559-1996.

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National Association for Sport and Physical Education. *Moving Into the Future. National Standards for Physical Education: A Guide to Content and Assessment.* St. Louis, MO: Mosby-Year Book, Inc, 1995.

Resources For Theatre In The Classroom

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Salazar, Laura Gardner. *Teaching Dramatically, Learning Thematically.* Charlottsville, VA: New Plays Books, 1995.

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Stewig, John Warren. *Informal Drama in the Elementary Language Arts Program.* New York: Teachers College Press, 1983.

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Arts-Centered And Arts Magnet Schools

Arts-centered schools and arts magnet schools serve two different purposes, but share a common commitment to providing students with a quality arts education. In schools with arts-centered methodologies the arts have been integrated throughout the curriculum as an engaging, multisensory, hands-on approach to learning in all subjects. Many arts-centered schools, including those in Connecticut's HOT Schools network, are neighborhood schools. Magnet schools, on the other hand, were originally created to provide students and their families with an opportunity to choose a learning environment that emphasizes a particular approach to instruction (Montessori, bilingual, ungraded, arts-centered) or content area (math/science, arts, vocational training). Hence, while arts-centered schools typically offer a higher quality arts education than traditional schools, the arts are a vehicle for achieving the traditional goal of comprehensive education. Although full-day arts magnet schools also should offer a comprehensive education, their mission also includes helping students develop a greater depth and breadth of learning, specifically in the arts.

As educators and policymakers have searched for solutions to the problem of unequal educational opportunity and isolation among particular ethnic and socioeconomic groups, they have increasingly used magnet schools as tools to achieve voluntary desegregation. Districts, regions and states have developed arts-centered and arts-content magnet schools to attract diverse students to desegregated schools. As discussed in Chapter 1, arts-centered and arts-emphasis schools have been among the most successful magnet schools in increasing general learning and attracting diverse student populations.

One important issue faced by arts magnet schools is whether to select students by audition, by lottery or on a "first-come, first-served" basis. Auditions usually are inappropriate to screen students in schools whose primary purpose is desegregation, because auditions exclude students whose achievement levels have been limited by a lack of learning opportunities. On the other hand, auditions are essential to identify exceptionally talented students for schools that are designed to provide prevocational training in the arts. Even schools that admit students by lottery to achieve racial or ethnic balance may use auditions to help counsel or place students in courses.

The following are two guiding principles to keep in mind when developing or choosing magnet schools.

1. All students need a comprehensive general education. Schools should never emphasize one or more subject areas at the cost of eliminating programs in other important areas of the curriculum. This is particularly important in the early grades, where students are too young to begin specializing. But it is also true at the secondary level. A student who is very interested in physics still needs to be able to sing in a chorus; a student who is very interested in music still needs to study physics. Arts magnet schools might, for example, offer dance as students' primary means to fulfill their physical education requirements, but because dance is a legitimate strand within physical education, the students are not missing out on the physical aspect of their comprehensive education.
2. Providing additional depth in a particular content area at a magnet school should not undermine the quality of learning in that content area at other area schools. Providing depth in the arts requires specialized facilities, staffing, equipment (including technology) and other resources (see Chapter 3). School officials need to ensure that "magnetizing" one school doesn't draw all of the "iron filings" (resources) away from other schools – specialized resources for magnet schools should be resources. All students at all schools, K-12, need an opportunity to achieve a comprehensive education by studying a broad range of subjects with effective teachers in appropriate settings.

See Appendix M for a current list of public arts-centered and arts magnet schools in Connecticut.

Resources

Magnet Schools of America
P.O. Box 8152
The Woodlands, TX 77387
(800) 462-5526
e-mail: director@magnet.edu

International NETWORK of Performing and Visual Arts Schools
5505 Connecticut Ave., NW #280
Washington, D.C. 20015
Phone: (202) 966-2216
Fax: (202) 966-2283
http://artsschoolsnetwork.org/

Multicultural Arts Education

As explained further in Chapter 1, the arts communicate, and therefore provide, an important way of accessing the deepest ideas and values of a culture. In fact, there is no "culture" without the arts. One major mission of arts education is to bring cultural growth and understanding to students. Quality arts programs actively involve students in the artwork, ideas, history and aesthetics of various cultures and historical periods. Quality arts education, therefore, is necessarily multicultural.

Several of Connecticut's arts program goals call for students to understand and use diverse artistic literature/repertoire from various cultures. The program goals are further fleshed out through Connecticut's arts content and performance standards. (For more information about those goals and standards, refer to Chapter 2.)

Arts education classes also provide rich opportunities for students to explore their personal or family cultural backgrounds. Such study not only enhances students' arts understandings, but also increases their levels of interest and motivation in school and in arts classes.

Local curriculum teams will make the most important decisions regarding the extent to which their school district will address multicultural content. Among the questions that must be asked are:

- Which cultures should be represented?
- How can unfamiliar artwork be presented in ways that encourage students to accept it as art?
- How can the study of art from outside the students' local and/or family cultural background be used to expand their concept of the world?

For additional guidance when making such decisions, see the section in Chapter 4 titled Choosing Content or Literature on page 185.

MULTICULTURAL RESOURCES

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All Of The Arts

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Florida Department of Education. *Multicultural Arts Education: Guidelines, Instructional Units and Resources for Art, Dance, Music and Theatre, Grades K-12*. Orlando, FL: Arts for a Complete Education (ACE), College of Education, University of Central Florida, 1993, Orlando, FL 32816.

National Arts Education Research Center. *A Framework for Multicultural Arts Education (Volume I)*. New York: New York University, 1989.

National Arts Education Research Center. *A Framework for Multicultural Arts Education (Volume II)*. New York: New York University, 1991.

Music

Anderson, William M. *Teaching Music with a Multicultural Approach*. Reston, VA: MENC, 1991.

Anderson, William A. and Shehan-Campbell, Patricia (ed.). *Multicultural Perspectives in Music Education*. Reston, VA: MENC, 1989.

Theatre

Acosta, Belinda. *3 Girls & Colox*. Charlottesville, VA: New Plays, Inc., 1995. A one-hour contemporary comedy for middle/high school. A trio of Mexican-American, African-American and Anglo-American girls explore the issues that arise out of their diverse cultural backgrounds.

Anrush, John V., ed. *Nuestro New York: An Anthology of Puerto Rican Plays*. New York: Penguin Books, 1994. Eleven plays. Three of the best include *Zookeeper*, the relationship between two brothers, one of whom has AIDS; *Julia*, a chronicle of a woman's battle with illiteracy; and *The Boiler Room*, a comedy-drama about a dysfunctional family trying to work their way out of poverty.

Saldana, Johnny., ed. *AATE Multicultural Project Committee Newsletter*. American Alliance for Theatre and Education, Box 872002, Arizona State University, Tempe, AZ. This newsletter is free to members of AATE. It is very informative about multicultural issues and includes new books and plays on the subject. For example: "Hispanic Materials for Secondary School Theatre Programs."

Saldana, Johnny. *Drama of Color: Improvisation with Multiethnic Folklore*. Portsmouth, NH: Heinemann, 1985. Lesson plans and 20 stories from canons of Mexico and Mexican-America, Native America, Asian and Pacific Islands, and Africa and Africa-America. Also discusses using improvisation with the child of color.

Woodward, Charlayne. *Pretty Fire*. New York: Plume Books, 1995. An African-American one-woman play with five stories from childhood and adolescences. Winner of the Los Angeles Drama Critic's Circle Award and the NAACP Theatre Awards for best play and best playwright.

Visual Arts

Alexander, K. and Day, M. (Eds.). *Discipline-Based Art Education: A Curriculum Sampler*. Los Angeles: The Getty Center for Education in the Arts, 1991.

Art with a Message: Protest and Propaganda, Satire and Social Comment. [VHS] Mount Kisco, NY: The Center for Humanities.

Cahan, Susan. "The Politics of Interpretation: Multicultural Museum Education." *Forum* 1 (January/February, 1991): 9-10.

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National Afro-American Museum and Cultural Center. *From Victory to Freedom: The African-American Experience, Secondary School Course of Study.* Wilberforce, OH: National Afro-American Museum and Cultural Center, 1991.

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Sedlacek, G. and Shaw, J. "The Artistic Heritage of Clay." In Alexander, K. and Day, M. (Eds.). *Discipline-Based Art Education: A Curriculum Sampler* (G1-G35). Los Angeles: The Getty Center for Education in the Arts, 1991.

Singer, M. and Spyrou, M. *Textile Arts: Multicultural Traditions.* Radnor, PA: Chilton Book Co, 1989.

Thompson, R. F. *Flash of the Spirit.* New York: Vintage Books, 1984.

Vogel, S. M. *Aesthetics of African Art,* New York: The Center for African Art, 1986.

Wilton Programs. *African Art: Past and Present, Parts I, II, III* [VHS]. Wilton, CT: Reading & O'Reilly, Inc, 1991.

Design Education: Connections With Art Education And Other Disciplines

An art education curriculum that embraces design education goes beyond the teaching of technique and self-expression. Design education is an excellent opportunity to encourage creativity, problem-solving and higher-level thinking in students. The design field's attention to criteria and research and its recognition of audiences, use and contexts can be valuable teaching tools for the arts. The problem-solving capacity of design is also a great learning bridge to other disciplines.

Everything we have used, currently use and will use while we live is designed by someone. Design includes both the creative problem-solving process and the physical products of urban design and planning, landscape architecture, architecture, interior design, industrial design and graphic design. Together, these disciplines are responsible for much of our built environment: the places we live, work and play; the products we use, and the communications we read.

Design is the process of identifying and achieving preferred outcomes, of solving problems and responding to human need, and of managing change. The design process involves many ways of knowing. While basic sciences rely on the scientific method and testing of hypothesis, and the arts depend primarily on insight and transformation, design is somewhere in between: it borrows from both disciplines, developing methods and predispositions for acquiring knowledge, skills and attitudes that respond to the complexity of real-life situations.

Designers are interested in the social sciences, where relationships of behavior and culture reveal human values and needs to which designers must respond with their solution to problems. Ideally, the design of our community environments influences the nature, frequency and quality of our social interactions. The design of our products considers the ages, abilities and cultural needs of their users. And the design of our printed and electronic communications greatly influences how we learn, the quality of our understanding and our ability to connect with people and ideas.

Design surrounds us and influences us, and enables or hinders us, because it determines the products and systems we increasingly rely upon to accomplish our intentions. A simple inventory of one's daily encounters with design products and environments should demonstrate the overwhelming presence of design in our lives and will start to suggest the impact of design upon how and what we think, feel and do.

Education in design seeks to minimize the separation between artistic and creative endeavors and classroom learning by integrating disparate bodies of knowledge with the disciplines of mathematics, science, social studies and art and by using such knowledge in an applied format. Design education can be an integrated and natural part of all subject-matter areas. Used as an integrated learning approach, design is an important enhancement to the curriculum. The benefits of this learning include:

- motivating children and teachers;
- connecting classroom learning to the outside world;
- integrating knowledge from many disciplines;
- developing lifelong learning abilities and skills for productive employment;
- sharpening problem-solving skills; and
- preparing young people to be responsible citizens in a technically advanced society.

Design education training for both children and teachers should include:

- a philosophy of design and how it affects the environment;
- representational drawing skills and exercises;
- interdisciplinary curriculum development;
- a design vocabulary built with two- and three-dimensional visual exercises;
- architectural conventions;
- model-building;
- learning how to read a building functionally and stylistically;
- history and symbolism in the environment;
- critical aesthetic decisions about the environment; and
- the impact of architecture and design on the environment (Taylor, 1989).

Art and classroom teachers interested in design education training may have to look outside their colleges of education. Teacher training institutions traditionally have not valued this aspect of visual literacy or visual thinking. Currently, design education professionals are working to establish professional development institutes with national education organizations. One example of such a program is Connecticut's Architecture Resource Center (see Teacher Training section below).

Design Curriculum Materials And Ideas

Hawley, P. and M. Davis. *Design as a Catalyst for Learning.* Alexandria, VA: Association for Supervision and Curriculum Development, December 1997.

Williamson, J. and M. Davis. *Design and Cultural Responsibility.* Bloomfield Hills, MI: Design Michigan, Cranbrook Academy of Art, 1997, ISBN 1-880337-09-6.

Abhau, M., R. Copeland and G. Greenberger. *Architecture in Education.* Philadelphia, PA: Foundation for Architecture, 1986,1989, ISBN 0-9622908-0-7.

Taylor, A. "Perspectives on Architecture and Children." Art Education 42, no. 2 (September 1989): 7-12.

Taylor, A. *Architecture and Children: Learning by Design.* Albuquerque, NM: American Institute of Architects, 1991.

Sanko, A. and D. Susco. *Design Connections.* New Haven, CT: Architecture Resource Center/Connecticut Architecture Foundation, 1998.

Teacher Training

Housed in New Haven, Conn. with the American Institute of Architects, the Architecture Resource Center (ARC) provides design education training programs for K-12 teachers and "hands-on" design workshops for students. The ARC's program has been cited as a prototype for education and business partnerships, and has received several national and international awards for public education and creativity.

Architecture Resource Center/CAF
87 Willow Street
New Haven, CT 06511
phone: (203) 865-2195
fax: (203) 562-5378
http://www.hartnet.org/artsinct/Architecture.html

APPENDICES

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APPENDIX A

CONNECTICUT STATE BOARD OF EDUCATION
Position Statement On Arts Education

Adopted October 6, 1999

The Connecticut State Board of Education believes that every student needs and deserves a high-quality, comprehensive education in all of the arts, including dance, music, theatre and the visual arts. The arts play an essential role in the daily lives of citizens in our society, and are essential to the expression of human experience. An understanding and appreciation of the arts, as well as the ability to participate in creating and performing the arts, are essential attributes of an educated person. There is also strong evidence that students educated in and through the arts achieve at higher levels in other areas of the curriculum and in their adult lives.

The Board believes that the arts contribute to children's education and preparation for life in numerous ways. For example, the arts:

- are among our primary vehicles for communication of ideas and feelings;
- enable students to develop a deep understanding of cultures, including America's diverse heritage and the immense range of cultures across the globe, leading to tolerance and respect for others;
- play an important role in the economy and culture of Connecticut and the nation;
- help foster success in the world of work, by cultivating essential skills such as problem solving, creative thinking, effective planning, time management, teamwork, management of information, effective communication and an understanding of technology;
- offer avenues for students to develop rewarding avocational pursuits and uses of leisure time;
- are areas in which students can find and develop their personal "genius" (talents, intelligences); and
- provide opportunities for interdisciplinary learning that increase student motivation and achievement across the curriculum.

A quality arts education should therefore be an integral part of the core curriculum for all Connecticut students, including those at every age and grade level, living in every type of community, and receiving every form of schooling – public and private, comprehensive and vocational, standard and special education. The K-12 arts education program should enable students to achieve the arts goals and standards outlined in *Connecticut's Common Core of Learning* and *Connecticut's Guide to K-12 Program Development in the Arts*. By the end of high school, all graduates of Connecticut schools should be able to:

- understand and use the materials, techniques, forms, language, notation, literature/ repertoire, and diverse cultural and historical contexts of each art form;
- create, perform and respond with understanding to all of the arts; and
- develop sufficient proficiency in at least one art form to be able to continue lifelong involvement in that art form as a creator or performer, as well as audience member.

Improving student achievement in the arts is therefore an important component of implementing the Board's general education agenda outlined in *Working Together for Student Achievement* and *Nurturing the Genius of Connecticut's Students: Connecticut's Comprehensive Plan for Education 1996-2000.*

(continued)

In providing all children with a quality arts education, everyone has a role.

Teachers and schools play an essential role in ensuring quality arts education by:

- providing all students with substantial, sustained, sequential instruction in the arts delivered by expert teachers who can model, support and evaluate students' arts work;
- seeking ways to provide all students with access to quality instruction not only in the common arts areas of music and the visual arts, but also in dance, theatre and video/film;
- assessing and improving students' arts achievement at all levels;
- recognizing and showcasing students' arts accomplishments;
- providing interested students with access to advanced study in each art form adequate to prepare them for lifelong involvement and arts careers;
- providing appropriate staffing, facilities, scheduling and other support necessary to ensure a quality comprehensive arts education;
- planning facilities and technology that provide students with opportunities to create electronic arts products, including multimedia;
- making use of community, regional and state arts resources as a means of enriching the school arts curriculum;
- ensuring that parents understand the role they can play in their child's arts education; and
- taking advantage of the arts' capacity to engage students and increase learning throughout the curriculum.

Parents play an essential role in their children's arts learning by:

- singing, dancing, drawing and otherwise engaging in creative play with their young children;
- providing their children throughout life with access to arts performances and exhibitions, to stimulate their artistic interest and growth;
- encouraging their children to participate in arts courses and activities, both in and outside school;
- helping their children find and nurture their special artistic talents; and
- working with their local district to improve the quality of arts education.

Teacher and administrator preparation and in-service professional development programs play an essential role in improving the quality of arts education by:

- providing programs to develop skilled educators not only in art and music, but also in dance, theatre and video/film;
- providing arts faculty and administrators with opportunities to improve their ability to deliver quality arts instruction, including participation in local, statewide, and regional in-service sessions and conferences specifically designed for their arts discipline; and
- including the arts in the education and training of all educators to ensure that they tap the power of the arts as they plan and deliver instruction in all curriculum areas.

APPENDIX B

CONNECTICUT STATUTES AFFECTING ARTS EDUCATION

The following are excerpts from the Connecticut General Statutes relevant to arts education. Specific references to the arts are in *bold, italicized* type to make them easier to find. These excerpts were current at the time this guide was published, but are always subject to revision by the state legislature. Those seeking the latest version of statutory language should call the legislature or consult its website at http://www.cslnet.ctstateu.edu/statutes

The State Department of Education also develops regulations to implement statutes, such as regulations concerning teacher and administrator certification. Connecticut's certification regulations, which are revised regularly and therefore tend to change more often than statutes, contain a number of references to arts education. For example, there are specific regulations for the certification of art and music teachers. At the time of this writing teacher certification did not exist for dance and theatre. In addition, certification regulations prohibit an elementary classroom teacher from being the "sole provider" of instruction in art or music, thereby requiring that expert, certified teachers be involved in the delivery of arts instruction at all grade levels.

The latest version of Connecticut's certification regulations is available from the State Department of Education by calling (860) 713-6969 or on the department's website at http://www.state.ct.us/sde

SUBJECTS THAT MUST BE TAUGHT

Section 10-16b

(a) In the public schools the program of instruction offered shall include at least the following subject matter, as taught by legally qualified teachers, ***the arts***; career education; consumer education; health and safety, including, but not limited to, human growth and development, nutrition, first aid, disease prevention, community and consumer health, physical, mental and emotional health, including youth suicide prevention, substance abuse prevention, safety, which may include the dangers of gang membership, and accident prevention; language arts, including reading, writing, grammar, speaking and spelling; mathematics; physical education; science; social studies, including, but not limited to, citizenship, economics, geography, government and history; and in addition, on at least the secondary level, one or more foreign languages and vocational education. ...

(c) Each local and regional board of education shall on September 1, 1982, and annually thereafter at such time and in such manner as the Commissioner of Education shall request, attest to the State Board of Education that such local or regional board of education offers at least the program of instruction required pursuant to this section, and that such program of instruction is planned, ongoing and systematic.

(d) The State Board of Education shall make available curriculum materials and such other materials as may assist local and regional boards of education in developing instructional programs pursuant to this section. ...

FILING COMPLAINTS OVER FAILURE TO MEET STATE EDUCATION REQUIREMENTS

Sec. 10-4b. Complaint alleging failure or inability of board of education to implement educational interests of state. Investigation; inquiry; hearing. Remedial process. Regulations.

(a) Any resident of a local or regional school district, or parent or guardian of a student enrolled in the public schools of such school district who has been unable to resolve a complaint with the board of education of such local or regional school district may file with the State Board of Education a complaint in writing, or the state board may initiate a complaint, alleging the failure or inability of the board of education of such local or regional school district to implement the educational interests of the state in accordance with section 10-4a. If the state board, or its designee, finds such complaint to be substantial, it shall notify the local or regional board of such complaint and shall designate an agent who shall conduct a prompt investigation in accordance with procedures established by said state board and report the results of such investigation to the state board. The agent of the State Board of Education, in conducting an investigation, may summon by subpoena any records or documents related to the investigation. If the findings indicate that there is reasonable cause to believe that a local or regional board of education has failed or is unable to make reasonable provision to implement the educational interests of the state as defined in section 10-4a or that a local governmental body or its agent is responsible for such failure or inability, said state board shall conduct an inquiry. The State Board of Education shall give the board of education or a local governmental body or its agent involved the opportunity to be heard in accordance with the provisions of sections 4-176e to 4-184. Said state board may summon by subpoena any person whose testimony may be pertinent to the inquiry and any records or documents related to the provision of public education in the school district.

(b) If, after conducting an inquiry in accordance with subsection (a) of this section, the state board finds that a local or regional board of education has failed or is unable to provide educational opportunities to meet the requirements of this section, sections 10-4a, 10-14q, 10-15c, 10-16, 10-16b and 10-42, subsection (a) of section 10-43, sections 10-47b, 10-53, 10-54, 10-66i, 10-71 and 10-76d, subsection (h) of section 10-76f and sections 10-76g, 10-76m, 10-76o, 10-97, 10-203, 10-220, 10-227, 10-261, 10-262j, 10-263, 10-266j, 10-266m, 10-273a, 10-277 and 10-280a, the state board shall (1) require the local or regional board of education to engage in a remedial process whereby such local or regional board of education shall develop and implement a plan of action through which compliance may be attained, or (2) order the local or regional board of education to take reasonable steps where such local or regional board has failed to comply with subdivision (3) of section 10-4a. Where a local or regional board of education is required to implement a remedial process pursuant to subdivision (1) of this subsection, upon request of such local or regional board, the state board shall make available to such local or regional board materials and advice to assist in such remedial process. If the state board finds that a local governmental body or its agent is responsible for such failure or inability, the state board may order such governmental body or agent to take reasonable steps to comply with the requirements of section 10-4a. The state board may not order an increase in the regular program expenditures, as defined in section 10-262f, of such local or regional board of education if such expenditures are in an amount at least equal to the minimum expenditure requirement in accordance with section 10-262j, provided that an increase in expenditures may be ordered in accordance with section 10-76d. If the state board finds that the state is responsible for such failure, the state board shall so notify the Governor and the General Assembly.

(c) Upon the failure of a local or regional board of education to implement a remedial process, or upon the failure of a local or regional board of education or local governmental body or its agent to comply with an order of the state board in accordance with subsection (b) of this section, said state board may seek an order from the Superior Court to compel such board of education to implement a remedial process or to compel a local or regional board of education or local governmental body or its agent to carry out the order of the State Board of Education.

(d) The state board shall pursuant to the provisions of chapter 54 adopt regulations concerning procedures for purposes of this section.

DISTRICTS MUST PROVIDE ADEQUATE RESOURCES FOR A GOOD SCHOOL

Sec. 10-220 (a)

(a) Each local or regional board of education shall maintain good public elementary and secondary schools, implement the educational interests of the state as defined in section 10-4a, and provide such other educational activities as in its judgment will best serve the interests of the school district; provided any board of education may secure such opportunities in another school district in accordance with provisions of the general statutes and shall give all the children of the school district as nearly equal advantages as may be practicable; shall provide an appropriate learning environment for its students which includes (1) adequate instructional books, supplies, materials, equipment, staffing, facilities and technology, (2) equitable allocation of resources among its schools, and (3) a safe school setting …

DISTRICTS MUST IDENTIFY ARTISTICALLY TALENTED STUDENTS

Sec. 10-76a. Definitions.

Whenever used in sections 10-76a to 10-76i, inclusive: (1) "Commissioner" means the Commissioner of Education. (2) "Child" means any person under twenty-one years of age. (3) An "exceptional child" means a child who deviates either intellectually, physically or emotionally so markedly from normally expected growth and development patterns that he or she is or will be unable to progress effectively in a regular school program and needs a special class, special instruction or special services. (4) "Special education" means specially designed instruction developed in accordance with the regulations of the commissioner, subject to approval by the State Board of Education offered at no cost to parents or guardians, to meet the unique needs of a child with a disability, including instruction conducted in the classroom, in the home, in hospitals and institutions, and in other settings and instruction in physical education and special classes, programs or services, including related services, designed to meet the educational needs of exceptional children. (5) "Children requiring special education" includes any exceptional child who (A) has mental retardation, a physical handicap or neurological impairment or who is autistic, traumatically brain injured, seriously emotionally disturbed or suffering an identifiable learning disability which impedes such child's rate of development, which disability is amenable to correction or which rate of development may be improved by special education, ***(B) has extraordinary learning ability or outstanding talent in the creative arts, the development of which requires programs or services beyond the level of those ordinarily provided in regular school programs but which may be provided through special education as part of the public school program.*** ... (9) "Related services" means related services, as defined in the Individuals With Disabilities Education Act, 20 USC 1400 et seq., as amended from time to time. ... (13) "Extraordinary learning ability" and ***"outstanding creative talent"*** shall be defined by regulation by the commissioner, subject to the approval of the State Board of Education, after consideration by said commissioner of the opinions of appropriate specialists and of the normal range of ability and rate of progress of children in the Connecticut public schools. ...

Sec. 10-76d. Duties and powers of boards of education to provide special education programs and services. Determination of eligibility for Medicaid. State agency placements; apportionment of costs. Relationship of insurance to special education costs.

(a)(1) In accordance with the regulations and procedures established by the commissioner and approved by the State Board of Education, ***each local or regional board of education shall provide the professional services requisite to identification of school-age children requiring special education, identify each such child within its jurisdiction,*** determine the eligibility of such children for special education pursuant to sections 10-76a to 10-76h, inclusive, prescribe suitable educational programs for eligible children, maintain a record thereof and make such reports as the commissioner may require. ...

MINIMUM REQUIREMENTS FOR HIGH SCHOOL GRADUATION

[Note: the majority of Connecticut school districts have established local requirements for high school graduation which exceed these state-mandated minimums.]

Sec. 10-221a. High school graduation requirements. Diplomas for veterans of World War II.

For classes graduating from 1988 to 2003, inclusive, no local or regional board of education shall permit any student to graduate from high school or grant a diploma to any student who has not satisfactorily completed a minimum of twenty credits, not fewer than four of which shall be in English, not fewer than three in mathematics, not fewer than three in social studies, not fewer than two in science, ***not fewer than one in the arts or vocational education*** and not fewer than one in physical education. Commencing with classes graduating in 2004, and for each graduating class thereafter, no local or regional board of education shall permit any student to graduate from high school or grant a diploma to any student who has not satisfactorily completed a minimum of twenty credits, not fewer than four of which shall be in English, not fewer than three in mathematics, not fewer than three in social studies, including at least one half-credit course on civics and American government, not fewer than two in science, ***not fewer than one in the arts or vocational education*** and not fewer than one in physical education. Any student who presents a certificate from a physician stating that, in the opinion of the physician, participation in physical education is medically contraindicated because of the physical condition of such student, shall be excused from the physical education requirement, provided the credit for physical education may be fulfilled by an elective. Determination of eligible credits shall be at the discretion of the local or regional board of education, provided the primary focus of the curriculum of eligible credits corresponds directly to the subject matter of the specified course requirements. The local or regional board of education may permit a student to graduate during a period of expulsion pursuant to section 10-233d, if the board determines the student has satisfactorily completed the necessary credits pursuant to this section. The requirements of this section shall apply to any student requiring special education pursuant to section 10-76a, except when the planning and placement team for such student determines the requirement not to be appropriate. For purposes of this section, a credit shall consist of not less than the equivalent of a forty-minute class period for each school day of a school year except for a credit or part of a credit toward high school graduation earned at an institution accredited by the Department of Higher Education or regionally accredited. Only courses taken in grades nine through twelve, inclusive, shall satisfy this graduation requirement, except that a local or regional board of education may grant a student credit (1) toward meeting a specified course requirement upon the successful completion in grade seven or eight of any course, the primary focus of which corresponds directly to the subject matter of a specified course requirement in grades nine to twelve, inclusive; or (2) toward meeting the high school graduation requirement upon the successful completion of coursework at an institution accredited by the Department of Higher Education or regionally accredited. One three-credit semester course, or its equivalent, at such an institution shall equal one-half credit for purposes of this section. A local or regional board of education may offer one-half credit in community service which, if satisfactorily completed, shall qualify for high school graduation credit pursuant to this section, provided such community service is supervised by a certified school administrator or teacher and consists of not less than fifty hours of actual service that may be performed at times when school is not regularly in session and not less than ten hours of related classroom instruction. For purposes of this section, community service does not include partisan political activities. The State Board of Education shall assist local and regional boards of education in meeting the requirements of this section. A local or regional board of education may award a diploma to a veteran of World War II, pursuant to Sec. 27-103, who left high school prior to graduation in order to serve in the armed forces of the United States and did not receive a diploma as a consequence of such service.

APPENDIX C

SAMPLE CURRICULUM PHILOSOPHIES

EXAMPLES OF PHILOSOPHIES FOR ALL OF THE ARTS

- State Arts Guide Committee
- Hamden Public Schools
- Middletown Public Schools

EXAMPLES OF DISCIPLINE-SPECIFIC ARTS PHILOSOPHIES

- Dance/Movement (New Haven)
- Music Education (Simsbury)
- Theatre/Drama (New Haven)
- Visual Arts Education (Simsbury)

EXAMPLES OF PHILOSOPHIES FOR ALL OF THE ARTS

Philosophy Created by Connecticut's State Arts Guide Committee

A comprehensive arts education is an essential part of children's preparation for life.

Unique Contributions of the Arts

First and foremost, citizens need an arts education so that their experiences with the arts will enrich and illuminate their lives. The arts fulfill a human need to express and respond to life experiences. This universal need has led to the development of artistic expression in all societies, past and present. All citizens, regardless of their vocation or lifestyle, need to understand and participate in arts experiences. All citizens also make choices throughout their lives regarding the arts experiences in which they will participate. In order to understand and participate fully in arts experiences, and to make informed aesthetic choices, citizens require a systematic education in the arts.

Second, citizens need an arts education to develop their artistic intelligences so they can participate in and contribute to their culture. Cultures flourish and grow because of the contributions of individuals. Each society develops institutions for transmitting its culture from one generation to the next. In our society, that institution is public education. Every individual has intelligences essential to understanding, interpreting and creating each of the arts. Systematic education in each of the arts, beginning at an early age and continuing throughout students' formal schooling, is required in order to nurture those intelligences fully. Additional opportunities also must be available for students with exceptional potential who wish to prepare for careers in the arts.

Third, citizens need an arts education to develop their understanding of diverse peoples and cultures. The arts express the deepest thoughts, feelings and values of each culture. To understand and value the arts of a particular culture is to understand and value the people of that culture in the most profound way possible.

Roles of the Arts Within the Broader School Community

Providing students with opportunities to study the arts benefits students, schools and society in other important ways. The arts are a key component for the development of the total child. Students who receive a quality arts education tend to develop self-discipline, task focus, creativity, the ability to work effectively as members of a team, and a positive attitude toward school. When integrated into the broader educational program of the school, the arts also can improve learning in other subjects by addressing individual students' varied interests and learning styles.

Hamden Public Schools

The fine arts (dance, music, theatre and the visual arts) play a unique and central role in the educational experience. The arts are essential to education as independent disciplines, and also furnish the ideal avenue for significant interdisciplinary experiences. The arts enable students to explore and refine their innate creative and intellectual abilities. Dance, music, theatre and visual arts provide opportunities for expression of emotion and ideas, and develop students' sensitivity to the expression of others.

The arts provide a balance among verbal, analytical and intuitive experiences, while promoting an awareness and appreciation of cultural and historical diversity. The act of making art fosters creative thinking, problem solving, self-awareness, self-esteem and interpersonal skills. The arts broaden the range of possible career opportunities. Preparation in the arts enables students to understand and participate fully in them, and to make informed aesthetic choices throughout their lives.

In our highly technical and rapidly changing society, the arts remain a constant link with the past, help in understanding the present and establish a path to the future.

Middletown Public Schools

The visual and performing arts play a central role in the educational experience of all children. Through authentic artistic experiences such as creating, performing and responding to art works, students will be prepared for cooperative and expressive participation in our contemporary society. By developing an appreciation of past and present art forms, our children will develop a deeper understanding of our own and other cultures. In light of this, they will become more discerning participants in the creation of the future culture of our society.

The visual and performing arts are essential to education, both as independent disciplines and as an integral part of learning in all areas of curriculum. The arts enable students to develop higher-order thinking skills, creative problem solving, self-discipline and the ability to collaborate with others. Arts education heightens students' awareness of aesthetic experiences, therefore enriching all aspects of life.

As technology continually evolves, the arts remain at the forefront of our transformation into a multimedia society. At the same time, the arts provide a necessary stabilizing force which has a humanizing affect on our lives.

EXAMPLES OF DISCIPLINE-SPECIFIC ARTS PHILOSOPHIES

Dance/Movement
New Haven Public Schools

This curriculum affirms that dance/movement, as an essential communication skill that is different from the written or spoken word, is the product of intentional and intelligent physical actions. As with other school subjects, dance/movement education is a matter of discipline and study.

Dance/movement education in New Haven, beginning at the elementary level, emphasizes children's natural love to move and learn through engagement of the whole self. They become literate in the language of dance in order to use this natural facility as a means of communication and self-expression, and as a way of responding to the expression of others. Dancing and creating dances develops their mathematical and kinesthetic forms of multiple intelligences and provides them with the skills and knowledge necessary for all future learning in dance, while giving them a way to celebrate their humanity.

Dance/movement education begins with an awareness of the movement of the body and its creative potential. Students become engaged in body awareness and movement exploration that promote a recognition and appreciation of self and others. Students learn basic movement and choreographic skills in musical/rhythmic contexts. The skills and knowledge acquired allow them to work independently and with a partner in creating and performing dances.

Experiences in perceiving and responding to dance expand students' vocabularies, enhance their listening and viewing skills, and enable them to begin thinking critically about dance. Students learn to compare works in terms of the elements of space, time, and force/energy and to experience the similarities and differences between dance and other disciplines.

Through dance/movement education, students also can come to an understanding of their own culture and begin to respect dance as a part of the heritage of many cultures. As they learn and share dance from around the globe, as well as from their own communities, they gain skills and knowledge that will help them participate in a diverse society.

Through creating, performing and responding to dance, middle school students can continue to develop skills and knowledge that enhance the important development of self-image and social relationships. Cooperation and collaboration are emphasized at this age, fostering positive interactions. Students are encouraged to take more responsibility for the care, conditioning and health of their bodies, thus learning that self-discipline is a prerequisite for achievement in dance.

High school students need to continue to dance and create dances in order to develop more highly their ability to communicate in ways that are different than all other symbol systems. Because dance involves abstract images, students can develop higher-order thinking skills through perceiving, analyzing and making discriminating judgments about dance. Education in dance, which has been an integral part of human history, is also important if students are to gain a broad cultural and historical perspective.

To meet the standards, students must learn vocabularies and concepts associated with various types and styles of dance and must exhibit their competence at various levels in visual, oral, kinesthetic and written forms.

Music Education
Simsbury Public Schools

Music has been an integral part of society throughout history and, as such, is an essential component in the well-rounded education of all children. It is a unique mode of learning and understanding with a distinct body of knowledge, skills and ways of thinking. The ability to create, perform and respond to music emotionally and intellectually is something that makes mankind uniquely human. It helps students to make qualitative judgments about questions that have more than one answer.

Through music, students will gain a knowledge and understanding of and appreciation for their own as well as other cultural heritages, past and present. Music helps students develop self-esteem, independence and responsibility. Through music education, students develop the skills to analyze, reflect upon and refine work over time toward a standard of quality. They develop elements of self-discipline, commitment and creativity that transfer to all learning. Music builds positive personal relationships with others and prepares them to live and work in a culturally diverse society.

Students need to learn to be informed consumers as well as active participants in music. Music provides students with lifelong skills which can enrich their lives and may lead some to a career in music.

Theatre/Drama
New Haven Public Schools

This curriculum affirms that drama/theatre, viewed as a process of social, intellectual and creative exploration, develops from the human need to communicate. As with other school subjects, drama/theatre education is a matter of discipline and study.

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Drama/theatre education in New Haven targets knowledge of others and self. On the simplest level it involves imitating life in order to understand life. On a more sophisticated level it involves the creation of a metaphor for society. Drama and theatre reveal human experiences through character interactions which create change.

As young children develop communication skills, they explore their immediate environment and learn to interact with persons in it. As such, they will naturally and spontaneously explore drama as a means of communication. Children enter school already using dramatic play to make discoveries, order their universe and test ideas. With a continuous strand of drama in education, students' interests, involvement and skills will continue to expand and develop both within and outside the school environment. Learning environments are necessary where both student and teacher responses are sought and respected, where learning builds on prior knowledge, and where active learner involvement is constantly evident.

Drama/theatre is a collaborative artistic expression, to which some of the world's greatest artists have contributed. Because it explores the idea, "I am human; therefore, nothing human is alien to me," theatre encourages us to share intellectually and emotionally, to explore universal concerns, and to renew the spirit.

Drama/theatre is an integral part of the academic curriculum which uniquely integrates major aspects of other fields of study into its own. The content includes text, oral reading, script writing, acting, directing, designing, technical skills and audience. Each is influenced by time, place, culture and personal individuality. Based on the eight national standards for elementary/middle school education, the term drama here denotes not only an improvisational process, but also the use of scripted materials that encourage students to act out their perceptions of the world in order to understand it. Students may have formal experience in play going and play production, but the primary emphasis of dramatic activity is on personal development and creative expression at the pre-K to eighth grade levels.

While dramatic activities are appropriate in all subjects of the curriculum at all levels of schooling, it is at the secondary level that the standards for systematic study of theatre as an art form and academic discipline begin. By creating, performing, analyzing and critiquing dramatic performances, students develop a deeper understanding of personal issues and a broader world view that includes global issues. At all levels, drama/theatre education is process oriented, always more concerned with the integrity of work well done than with applause. Advanced study includes not only participating in theatre, but also film, television and electronic media productions.

To meet the standards, students must learn visual, aural and oral aspects of drama/theatre and the vocabularies and skills to exhibit competence and proficiency in their presentations and productions.

Visual Arts Education
Simsbury Public Schools

The philosophy of the Simsbury Board of Education places the intellectual, social, emotional and physical development of the student at the heart of the education system. Simsbury is a distinguished system because of the high degree of accomplishment of its students. As a faculty we are fortunate to have the support of parents in the educational endeavor, as we strive to empower our students with the life skills that are essential for their success.

The times we are living in present us with serious challenges to the goals we have set, as our children are confronted with a plethora of life choices. One indicator of a well-educated person is his or her ability to prioritize, to organize and to produce, which is also an indicator of a healthy society. What values do we as members of society hold in the highest place? What opportunities to achieve personal fulfillment does our society offer its citizens?

The arts present a long history that answers these questions. When education can no longer assure the economic well-being of our citizens a higher set of values must be utilized to guide us. Art has always been the indicator of a civilization's level of achievement. While much has been made of art's role in the marketplace, few masterpieces have been created with economics in mind. Rather, the expression of human aspirations has been a prime motivator. The cultivation of an ability to see reality in terms of its aesthetic components has been the mark of a developed human being. The history of societies' attempts to relate to the life process has been made material through art.

The art department faculty acknowledges the tremendous responsibility we feel as leaders of our educational community charged with passing on and advancing the rich tradition of the visual arts. Art education builds on that tradition by teaching students to express and define their emotions and experiences while providing a means to understand the decisions and choices they'll make. While personal success is the starting goal of every student, more universal goals have to be met as well. The elaboration of human experience through art is a goal inherent in our biology. Art predates written language. The artist gives of himself or herself and can refine material existence to a higher level.

The arts are a form of cultural literacy that is everyone's birthright. Our mandate is to guide every student to achieve his and her place in the continuum of civilization.

APPENDIX D

SAMPLE ALIGNMENT OF LOCAL GOALS WITH CONNECTICUT STANDARDS
And Discipline-Based Arts Education (DBAE)

Arts Goals: The student shall...	Art	Music	Dance	Theater
1. Understand the nature, meaning and value (practical and aesthetic) of the arts in human experience.	Content Standards 2 & 6 DBAE: Aesthetics		Content Standard 3	Content Standard 8
2. Demonstrate knowledge and use of materials, technique, forms and language of each art form.	Content Standards 1 & 2 DBAE: Production	Content Standard 5	Content Standard 1	Content Standards 1 & 2
3. Personally experience the creative and expressive processes of making works of art.	Content Standards 1, 2 & 3 DBAE: Production	Content Standard 1, 2, 3 & 4	Content Standard 2	Content Standards 3 & 4
4. Appreciate the arts as vehicles of human expression culturally and historically.	Content Standards 4, 5 & 6 DBAE: History	Content Standard 9	Content Standard 5	Content Standard 5
5. Analyze, interpret, reflect and evaluate one's own art work and the work of others based on critical perception.	Content Standards 4 & 5 DBAE: Criticism	Content Standard 6 & 7	Content Standard 4	Content Standard 7
6. Recognize and experience the similarities in the arts and between the arts and other disciplines.	Content Standards 6	Content Standards 8	Content Standards 7	Content Standards 6
7. Experience lifelong enjoyment and involvement in at least one art form not only as a responder, but also as a creator or performer.	Depends on all of the above			

(From The Middletown, Conn., Public Schools)

APPENDIX E

SAMPLE SCOPE AND SEQUENCE CHARTS

The chart on page 236 is a one-page excerpt from the kindergarten section of a relatively detailed scope and sequence that focuses on content, rather than objectives. Simsbury refers to this chart as its "Curriculum Matrix." At each grade level the complete matrix addresses seven elements of art: line, shape, color, form, texture, space and value. The entire K-6 portion of the chart covers 26 pages.

The asterisks (*) in the chart indicate portions of the curriculum that have been fleshed out by the faculty into a core Suggested Unit of Study to be taught by all teachers. These common units provide a basis for program evaluation.

During the process of developing this chart, the department:

- agreed on objectives for Grades 8 and 4, linked to state standards; then
- designed a content scope and sequence titled a "Curriculum Matrix," to help students reach those objectives; next
- developed units (listed in the Units of Study column) to help students achieve those objectives, including assessments and benchmark student work; and finally
- drawing on those units, assigned objectives to Grades K-3, 5-7 and 9-12.

The chart on page 237 from the Hamden, Conn., Public Schools provides an "overview" scope and sequence developed for the drama/theatre program.

Simsbury Public Schools Scope And Sequence Chart

KINDERGARTEN

ELEMENTS OF DESIGN Line, Shape, Color, Form, Texture, Space and Value	UNITS OF STUDY	REFERENCES Historical, Observation, Cultural, Contemporary	MEDIA SKILLS	PRINCIPLES OF DESIGN Repetition, Movement, Contrast, Balance, Emphasis, Unity and Variety
LINE *	Directions: horizontal, straight, vertical	Piet Mondrian	Collage Drawing Painting	
	Variation: thin, thick, straight, wavy	Jackson Pollock Friedrick Kandinsky	Painting Drawing Painting Mixed Media	Movement
	Outline: self-portrait, imaginary fish, pumpkin shapes	Rousseau Paul Klee direct observation	Drawing Painting Mixed Media Stitchery	
SHAPE	Geometric: circle, square, rectangle, oval, triangle	Piet Mondrian Mary Cassatt Paul Klee Zuni Beads direct observation faces	Mixed Media Paint Collage Jewelry Collage	
*	Free Form	Hicks	Mixed Media	
	In Nature	O'Keefe	Collage	
	Animals/Dinosaurs	Photographs Drawings	Paint Collage	
	Repeated	Matisse Adinkra Cloth Native American Clowns	Printmaking Collage Mixed Media Painting Drawing	Repetition

*The Simsbury arts guide includes a unit which assesses students' mastery of this component.

"Overview" Scope And Sequence Chart Developed By The Hamden Public Schools Drama/Theatre Program

Theatre Scope & Sequence

		K	1	2	3	4	5	6	7	8	9	10	11	12
A1	**Creative Expression** -Informal	☒	☒	☒	☒	☒	☐	☐	☐	☐	☐	☐	☐	☐
A2	**Creative Expression** - Formal	☐	☐	☐	☐	☐	☒	☒	☒	☒	☒	☒	☒	☒
B1	**Vocal & Physical Development** - Identification	☒	☒	☒	☒	☐	☐	☐	☐	☐	☐	☐	☐	☐
B2	**Vocal & Physical Development** - Imitation	☒	☒	☒	☒	☐	☐	☐	☐	☐	☐	☐	☐	☐
B3	**Vocal & Physical Development** - Control	☐	☐	☐	☒	☒	☒	☒	☒	☒	☒	☒	☒	☒
C1	**Characterization** - Informal	☒	☒	☒	☒	☒	☒	☒	☐	☐	☐	☐	☐	☐
C2	**Characterization** - Formal	☐	☐	☐	☒	☒	☒	☒	☒	☒	☒	☒	☒	☒
D	**Dramatic Sense**	☐	☐	☐	☒	☒	☒	☒	☒	☒	☒	☒	☒	☒
E1	**Technical** - Identification	☐	☐	☐	☒	☒	☒	☒	☒	☒	☒	☒	☒	☒
E2	**Technical** - Application	☐	☐	☐	☐	☐	☐	☒	☒	☒	☒	☒	☒	☒
E3	**Technical** - Design	☐	☐	☐	☐	☐	☐	☐	☐	☒	☒	☒	☒	☒
F	**Theatrical Organization**	☐	☐	☐	☐	☐	☐	☐	☐	☒	☒	☒	☒	☒
G1	**Directing** - Informal	☐	☐	☐	☐	☐	☐	☐	☐	☒	☒	☒	☒	☒
G2	**Directing** - Formal	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☒
H	**Rehearsal Technique**	☐	☐	☐	☐	☐	☐	☐	☒	☒	☒	☒	☒	☒
I	**Playwriting**	☐	☐	☐	☐	☐	☐	☐	☒	☒	☒	☒	☒	☒
J	**Historical/Cultural Connections**	☐	☐	☐	☐	☐	☐	☐	☒	☒	☒	☒	☒	☒
K	**Relationship to other Disciplines**	☐	☐	☐	☐	☐	☐	☐	☒	☒	☒	☒	☒	☒

APPENDIX F

SAMPLE GRADE AND COURSE OBJECTIVES

Excerpt From South Windsor Grade 7 Music Framework

Simsbury Sample Fourth Grade General Music Curriculum

Example From Hamden Theatre Guide: Grades 7 and 8

Excerpt From South Windsor Grade 7 Music Framework

The following is an excerpt from the South Windsor Music Framework, in which standards have been written and sequenced for each grade based directly on the Connecticut and national standards. The words presented in *underlined italics* highlight expectations that are new for a particular grade level. Once this framework was developed, it provided the basis to develop objectives for each component of South Windsor's Grade 7 music curriculum (general music, band, orchestra, choir).

Grade 7 Music

The period represented by Grades 5-8 is especially critical in students' musical development. The music they perform or study often becomes an integral part of their personal musical repertoire. Composing and improvising provide students with unique insight into the form and structure of music and, at the same time, help them to develop their creativity. Broad experience with a variety of music is necessary if students are to make informed musical judgments. Similarly, this breadth of background enables them to begin to understand the connections and relationships between music and other disciplines. By understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in communities that are increasingly multicultural. The role that music will play in students' lives depends in large measure on the level of skills they achieve in creating, performing and listening to music.

Every course in music, including performance courses, should provide instruction in creating, performing, listening to and analyzing music, in addition to focusing on its specific subject matter.

[illegible]

Achievement Standard:
Students will:

a. sing *nearly accurately* and *demonstrate* breath control, throughout their singing ranges, alone and in small and large ensembles;
b. sing with *3 levels* of expression and technical accuracy a repertoire of vocal literature with approaching a level of difficulty of 2, on a scale of 1 to 6, including *2 songs* performed from memory;
c. sing music representing diverse genres and cultures, with *3 levels* of expression, appropriate for the work being performed; and
d. *begin to* sing music written in two and three parts.

Students will who participate in a choral ensemble:

e. begin to sing, with *3 levels* of expression and technical accuracy, a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory.

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music.

Achievement Standard:
Students will:

a. perform, on at least one instrument[1], *nearly* accurately in small and large ensembles, with good posture, good playing position, and *moderate* breath, bow or stick control;
b. begin to perform with *3 levels* of expression and technical accuracy on at least one string, wind, percussion or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6;
c. perform music representing diverse genres and cultures, with *3 levels* of expression appropriate for the work being performed; and
d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.

Students who participate in an instrumental ensemble or class will:

e. begin to perform with *3 levels* of expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including *3 solos* performed from memory.

[illegible]

Achievement Standard:
Students will begin to:

a. improvise simple harmonic accompaniments *that extend beyond given patterns;*
b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies *and melodies in C, F and G* ; and
c. improvise short melodies, over given rhythmic accompaniments, each in a fairly consistent *style*, meter and tonality.

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[1] E.g., band or orchestra instrument, keyboard instrument, fretted instrument, electronic instrument.

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Simsbury Public Schools
Sample Fourth Grade
General Music Curriculum

The development of the Simsbury Public Schools Music Curriculum has been guided by the state and national standards in music. This document, which is organized according to Connecticut's content standards in music, has been developed to present Simsbury's answers to two critical questions that guide instruction in the music classroom:

1. **Task Construction:** What activities or tasks should students be asked to engage in while in music classes?
2. **Assessment Dimensions:** What will teachers and/or students look at or listen to in order to determine if they have been successful?

These two questions are so important to the educational process that they comprise the core of the curriculum development process used by the Simsbury music staff.

Task Construction/Activities

Instructional tasks or activities – including repertoire, resources and units of instruction – are key components of a strong music curriculum. To identify these components, faculty members must answer questions such as: What is quality literature? Given the limited time that students spend in music class, what is the best use of this time? What activities should we use in our music classrooms? The standards provide some guidance in this area, but the nature of the student body and school, the skills of the music staff, the amount of time that students have in music class, and the kinds of resources that are available for music instruction all influence curricular decisions at the local level. That is why a curriculum should be unique to a community. A particular curriculum may be effective in Simsbury, but not in another community.

Assessment Dimensions

Activities alone are not sufficient to guide instruction in the classroom, because they establish no clear standard of expectation for the level of student learning. The curriculum team, therefore, must identify the dimensions of a task teachers should assess when determining whether their students have actually learned what they should, then establish the level of performance expected on those dimensions by selecting student work that exemplifies what a successful performance on those activities looks or sounds like. By starting with the end in mind, teachers can more efficiently clarify expectations for students and design a more effective learning process. If teachers cannot define a successful performance, the students in their classes are unlikely to achieve it; conversely, if teachers and students understand the dimensions of a successful performance, they are much more likely to achieve it.

The great challenge in a comprehensive curriculum is not one of breadth, but rather of depth. If teachers attempted to give equal emphasis to all the material that is indicated at each grade level, the curriculum would be a mile wide and a 1/16 of an inch deep. The result would be of little benefit to students, who would lack a depth of understanding in any area of the curriculum. Because of this, Simsbury's curriculum presents a list of essential knowledge and skills at each grade level. These are the areas that will receive greater attention during classes, and the areas that will be more formally assessed, during a particular grade level or course. This does not mean that the other areas of the curriculum can be ignored, because those areas provide the foundation for essential learning during subsequent years. For clarity, the Simsbury guide outlines the essential knowledge and skills for each grade level separately, and presents the corresponding elements within the overall grade level curriculum in bold print.

In addition to identifying essential knowledge and skills and curriculum presented by content standard, Simsbury's curriculum also identifies key terminology and curricular resources (repertoire, literature, activities) for each grade level.

Curriculum is not static, but is always changing. New staff members, students, school initiatives, changing resources, staff development sessions as well as countless other events can influence a curriculum. The fourth grade curriculum on pages 242 – 255 is the Simsbury curriculum at a moment in time, a document that has evolved over the past few years and one that is constantly being refined.

4th Grade
General Music

Essential Knowledge & Skills

[The following are the areas that are formally assessed at this grade level. However, they do not represent the only areas that are addressed. They do not include the knowledge and skills that are being introduced or reviewed]

The student sings grade level songs on pitch using appropriate vocal technique

The student uses classroom instruments accurately and with appropriate technique

The student will create simple musical improvisations/compositions/arrangements within specified guidelines

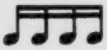
The student accurately reads and writes grade level rhythms.

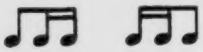
The student accurately reads and writes grade level pitches.

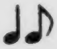
The student will describe music by answering simple questions about music, using the elements of music and grade level terminology where appropriate

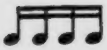
The student will contribute positively to classroom activities

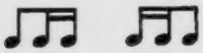
Rhythms

Prepare – 



Assess – 





Tonal Patterns

Prepare - La Sol Do
Assess - La Sol
Decode - Do Re

4th Grade
General Music

Content Standard #1
Singing, alone and with others, a varied repertoire of music

[Areas that are linked to the Essential Knowledge and Skills, and are formally assessed at this grade level are in bold print. Areas that are introduced at this grade level are in *italics*. Areas that are being reviewed or reinforced are in standard type.]

Assessment Dimensions	Task Construction/Activities
The student's accuracy in the following areas: **Pitch/Intonation [MU4:1a]** **Singing songs in tune using grade level pitches** **Rhythm - Tempo [MU4:1a]** **Maintaining a steady beat** **Maintaining sub-divisions** **Singing songs that contain grade level rhythms** **Dynamics [MU4:1b]** **Singing: forte (f), *fortissimo (ff), fortississimo (fff)*, piano (p), *pianissimo (pp), pianississimo (ppp)*, mezzo piano (mp), mezzo forte (mf), accent (>), crescendo (<), decrescendo and diminuendo (>)** Articulation [b] Singing: staccato/legato, *tenuto* **The student's technique in the following areas: [MU4:1a]** **Consistent use of singing voice** **Imitating vowel shapes** *Proper use of vowel shapes (ah, a, ee, oh, oo)* **Appropriate posture** **Appropriate breathing technique** *The student's use of expression as evidenced by their: [MU4:1b]* *Imitation of teacher's performance with expression* *Independent use of expression when singing* *Ability to identify and sing phrases* *The student's ability to respond to the cues of the conductor while performing in groups: [MU4:1e]* *Starting and stopping together* *Blending voices and parts* *Changing dynamics with conductor*	Students will sing songs, individually and in groups from memory, representing a variety of genres, styles and cultures. [MU4:1c] Resources (Literature & Units of Instruction) Students will sing in various tonalities in duple and triple time. [MU4:1a & c] Resources (Literature & Units of Instruction) Students will perform rhythmic rhymes from memory representing a variety of genres, styles and cultures. [MU4:1c] Students will perform rounds, ostinati, partner songs, echo songs. [MU4:1d] Students will perform rhythmic ostinati to rhythmic rhymes. [MU4:1d] Students will sing in groups following a conductor's cues. [MU4:1e]

4th Grade
General Music

Content Standard #2
Performing on instruments, alone and with others, a varied repertoire of music

Areas that are linked to the Essential Knowledge and Skills, and are formally assessed at this grade level are in bold print. Areas that are introduced at this grade level are in *italics*. Areas that are being reviewed or reinforced are in standard type.]

Assessment Dimensions	Task Construction/Activities
The student's accuracy in the following areas: **Pitch - Intonation [MU4:2a]** **Performing songs and accompaniments which use grade level pitches** **Rhythm - Tempo [MU4:2a]** **Maintaining a steady beat** **Maintaining sub-divisions** **Performing songs and accompaniments which use grade level rhythms** **Dynamics [MU4:2a]** **forte (f), *fortissimo (ff), fortississimo (fff),* piano (p), *pianissimo (pp), pianississimo (ppp),* mezzo piano (mp), mezzo forte(mf), accent (>), crescendo (<), decrescendo and *diminuendo (>)*** **Articulation [MU4:2a]** ***Performing: staccato/legato, tenuto*** **The student's technique on instruments including: [MU4:2b]** ***A variety of pitched and unpitched percussion instruments*** ***Mallet technique (crossover, alternating sticks)*** ***(Recorder)*** The student's ability to perform with expression as evidenced by their: [MU4:2c] Imitation of the teacher's performance with expression Independent use of expression when performing *Identifying and performing phrases* The student's ability to respond to the cues of the conductor while performing in groups: [MU4:2e] Starting and stopping together Maintaining an appropriate balance Playing together *Changing dynamics with the conductor*	Students will play instruments alone and in groups while singing (on beat and on cue). [MU4:2a] Students will play rhythmic patterns alone and in groups while singing. [MU4:2b] Students will play chordal patterns alone and in groups while singing.[MU4:2b] Students will echo rhythmic, tonal and melodic patterns. [MU4:2d] Students will play instruments alone and in groups while reciting rhythmic poetry (speech). [MU4:2b] *Students will perform music of diverse genres and cultures. [MU4:2c]* *Students will perform simple melodies by ear. [MU8:2d]* *Students will perform music in two and three parts. [MU4:2e]* *Students will perform independent parts while contrasting parts are being sung or played. [MU4:2f]* *Students will perform in groups following the cues of a conductor. [MU4:2e]*

4th Grade
General Music

Content Standard #3
Improvising Melodies, Variations and Accompaniments

[Areas that are linked to the Essential Knowledge and Skills, and are formally assessed at this grade level are in bold print. Areas that are introduced at this grade level are in *italics*. Areas that are being reviewed or reinforced are in standard type.]

Assessment Dimensions	Task Construction/Activities
The student's improvised answers to given musical questions in the same meter, tempo and tonality. [MU4:3a]	Students will be asked to improvise answers to given musical questions within specified guidelines (rhythmic, melodic and textual) using grade level rhythms, pitches, dynamics, and articulation. [MU4:3a]
The student's rhythmic accompaniments performed in an appropriate style, consistent meter and tempo, following harmonic structure and within specified guidelines. [MU4:3b]	Students will be asked to improvise simple rhythmic accompaniments to songs and rhythmic rhymes. [MU4:3b]
The student's rhythmic embellishments on familiar melodies short songs and instrumental pieces (same meter, relationship to melody). [MU4:3c]	Students will be asked to improvise simple rhythmic variations on familiar melodies. [MU4:3c]
The effectiveness of the student's choice of sound effects for stories and musical selections. [MU4:3d]	Students will be asked to use a variety of sound sources when improvising short songs, accompaniments and instrumental pieces. [MU4:3d]
The student's effective use of a variety of sound sources when improvising. [MU4:3d]	

4th Grade
General Music

Content Standard #4
Composing and Arranging Music Within Specified Guidelines

[Areas that are linked to the Essential Knowledge and Skills, and are formally assessed at this grade level are in bold print. Areas that are introduced at this grade level are in *italics*. Areas that are being reviewed or reinforced are in standard type.]

Assessment Dimensions	Task Construction/Activities
The student's ability to: Use the elements of music to achieve variety and balance. [MU8th:4a] *Use accurate traditional or nontraditional notation in original compositions and arrangements [MU8th:4c]* Use appropriate voices and instrument. **Follow specific guidelines outlined in the task [MU8:4b]** Compose or arrange in a consistent style, meter and tonality. [MU8th:4a] The relationship of the student's arrangement(s) to the original music (pitch, rhythm). [MU8th:4b] *The evidence of the student's revision and refinement of his or her composition(s) or arrangement(s).*	Within specified guidelines, students will compose and arrange simple rhythmic, melodic and harmonic pieces for voices or instruments using grade level pitches, rhythms and terminology. [MU8:4b] Students will compose and arrange music to accompany readings and dramatizations. [MU8:4a] Students will have the opportunity of using a variety of sound sources when composing and arranging. [MU8:4c]

4th Grade
General Music

Content Standard #5
Reading and notating music

[Areas that are linked to the Essential Knowledge and Skills, and are formally assessed at this grade level are in bold print. Areas that are introduced at this grade level are in *italics*. Areas that are being reviewed or reinforced are in standard type.]

Assessment Dimensions	Task Construction/Activities
The student's ability to identify, define and accurately read grade level pitches, rhythms, terms and symbols (including absolute rhythm and pitch names) in the music they create, perform, listen to and study. [MU4:5a,b &c] The student's correct use of grade level notational terms and symbols when composing, arranging, and recording musical ideas. [MU4:5d] The student's accurate drawing and spelling of grade level notational terms and symbols. [MU4:5d] *The student's ability to identify individual parts in a simple score. [MU12:5a]*	Students will be asked to identify, define, use and read at sight grade level pitches, rhythms, terms, and symbols (including absolute rhythm and pitch names) in the music they create, perform, listen to and study. [MU4:5 a & c] Students will sing duple and triple songs some of which contain grade level terms and symbols. [MU4:5a&c] Students will be asked to use standard notation to record grade level pitches and rhythms.[MU4:5d] *Students will sing at sight familiar melodic patterns and simple melodies, in treble clef, primarily stepwise, no more than an octave and containing, sol, la, do, re, mi, sol, la in F, C & G Major. [MU4:5a&b]* *Students will study simple vocal scores in preparation for the 5th Grade chorus. [MU12:5a]*

4th Grade
General Music

Content Standard #6
Listening to, analyzing and describing music

[Areas that are linked to the Essential Knowledge and Skills, and are formally assessed at this grade level are in bold print. Areas that are introduced at this grade level are in *italics*. Areas that are being reviewed or reinforced are in standard type.].

Assessment Dimensions	Task Construction/Activities
Evidence of the student's accurate perception of the prominent music characteristics and events in a composition or performance through dance and movement. [MU4:6e] **Evidence of the student's accurate perception of music by answering questions about music and by describing music both through verbal and non-verbal answers. [MU4:6b]** The student's use of appropriate grade level terminology. [MU4:6c] The student's ability to identify musical forms verbally and non-verbally: [MU4:6a] Same - Different AB ABA Verse - Chorus Rondo Call - Response *Theme and Variation* The student's ability to identify the sounds of musical instruments and voices: [MU4:6d] Piano Male - Female Voices (S, A, T, B) Solo - Group Families of Percussion Instruments: Membranes Metal Wood Shakers and Scrapers **Families of Band and Orchestra Instruments:** **Woodwinds** **Brass** **Strings** **Percussion** *Variety of ethnic and cultural instruments* The student's understanding of specific elements of music: [MU4:6c] Rhythm, Pitch, *Harmony(Major/Minor)*, Dynamics, Form	**Students will be asked to move to, answer simple questions about, and describe music of various styles and cultures. [MU4:6b]** Students will be asked to identify musical forms when presented visually and aurally through familiar and unfamiliar selections: [MU4:6a] Same - Different AB ABA Verse - Chorus Rondo Call - Response *Theme and Variation* Students will be asked to identify the sounds of instruments and voices from their own culture as well as the cultures of others. [MU4:6d] Piano Male - Female Voices Solo - Group Families of Percussion Instruments: Membranes Metal Wood Shakers and Scrapers **Families of Band and Orchestra Instruments:** **Woodwinds** **Brass** **Strings** **Percussion** *A variety of ethnic and cultural instruments (middle eastern)* Students will be asked to identify specific musical elements that are contained in the compositions and performances they listen to and study. [MU4:6c] Students will be asked to describe and analyze the music they create, perform, listen to or study using music terminology. [MU4.6c]

4th Grade
General Music

Content Standard #7
Evaluating music and music performances

[Areas that are linked to the Essential Knowledge and Skills, and are formally assessed at this grade level are in bold print. Areas that are introduced at this grade level are in *italics*. Areas that are being reviewed or reinforced are in standard type.]

Assessment Dimensions	Task Construction/Activities
The student's use of supporting evidence when evaluating their own performances and compositions and the performances and compositions of others and the appropriateness of his or her suggestions for improvement. [MU4:7a] *The student's use of appropriate self-generated evaluative criteria to evaluate a performance or composition. [MU4:7a]* The student's use of grade level terms and symbols. [MU4:7b] The student's knowledge of the elements of music: [MU4:7b] Pitch *Harmony* Rhythm Dynamics Form - (same - different, AB, ABA, rondo, verse - chorus, call - response, *theme and variation*) The student's use of supporting evidence when explaining their preferences in music. [MU4:7b]	*Students will be asked to develop criteria for evaluating performances and compositions and use that criteria to evaluate the music they create, perform, study or listen to. [MU4:7b]* Students will be asked to evaluate their own performances and compositions and the performances and compositions of others based on their knowledge of the elements of music: [MU4:7b] Pitch *Harmony* Rhythm Dynamics Form - (same - different, AB, ABA, rondo, verse - chorus, call - response, *theme and variation*) Students will be asked to use supporting evidence to explain their likes and dislikes in music. [MU4:7b] Students will be asked to offer appropriate suggestions for the improvement of compositions and performances. [MU4:7a]

4th Grade
General Music

Content Standard #8
Understanding relationships between music, the other arts, and disciplines outside the arts

[Areas that are linked to the Essential Knowledge and Skills, and are formally assessed at this grade level are in bold print. Areas that are introduced at this grade level are in *italics*. Areas that are being reviewed or reinforced are in standard type.]

Assessment Dimensions	Task Construction/Activities
The student's ability to perform music that reinforces learning in the general classroom [MU4:8b] Topics: *Egypt* *Fables* *United States* *Connecticut*	Students will study and listen to music that reinforces and enhances learning in the general classroom. [MU4:8b] Topics: *Egypt* *Fables* *United States* *Connecticut*
The student's ability to identify how music reinforces learning in the general classroom: [MU4:8b] *Egypt* *Fables* *United States* *Connecticut*	Students will engage in activities through which they can identify the similarities and differences in the meanings of common terms used in the various arts. [MU4:8a]
The student's ability to identify the similarities and differences in the meanings of common terms used in the various arts. [MU4:8a]	

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4th Grade
General Music

Content Standard #9
Understanding music in relation to history and culture

[Areas that are linked to the Essential Knowledge and Skills, and are formally assessed at this grade level are in bold print. Areas that are introduced at this grade level are in *italics*. Areas that are being reviewed or reinforced are in standard type.]

Assessment Dimensions	Task Construction/Activities
The student's ability to describe the characteristics that make certain music suitable for its use. [MU4:9c] The student's ability to identify examples of music from a variety of styles and cultures. [MU4:9a] The student's understanding of the elements of music: [MU4:9b] Rhythm *Harmony* Pitch Dynamics Form - (same - different, AB, ABA, verse - chorus, question - answer, rondo, *call - response, theme and variation*) The student's description of how the elements of music are used in the music of a particular culture (African, African-American). [MU4:9b] The student's demonstration of appropriate audience behavior for the context and style of music. [MU4:9e] The student's understanding of the use of music in their own culture as well as the cultures of others. [MU4:9c] **The student's ability to identify and describe the roles of musicians: [MU4:9d]** **Conductor** **Composer** **Performer** **Vocalist** **Instrumentalist** **Soloist** **Opera Singer** **Orchestra Member** ***Critic***	Students will be asked to use the elements of music to describe music from various cultures and styles. [MU4:9b] Rhythm *Harmony* Pitch Dynamics Form - (same - different, AB, ABA, verse - chorus, question - answer, rondo, *call - response, theme and variation*) Students will perform, study and listen to exemplary music from a variety of genres and styles from a number of cultures and historical periods. [MU4:9a] Students will be asked to identify by genre and style examples of music from a variety of cultures. [MU4:9a] Students will be asked to identify the various uses of music in their daily experiences and describe the characteristics that make certain music suitable for each use. [MU4:9c] Students will be asked to identify and describe the roles of musicians in various music settings and cultures. [MU4:9d] Students will be given opportunities to demonstrate appropriate audience behavior in various performances *that represent a variety of contexts and styles of music.* [MU4:9e]

4th Grade
General Music

Resources/Repertoire

Title Song/Poetry	Composer	Source
Alcitron	Spanish Folk Song	120 Singing Games/Choksy/Sail Away
All Night, All Day	Spiritual	Traditional
Alphabet Soup	Jill & Michael Gallina	Jill and Michael Galina
BullDog	Traditional/ Arr. Amidons	Jump Jim Joe
By The Singing Water	Chechoslavakian	Source Unknown
Chow Time	Traditional Rhyme	Shirley McRae
Christopher Columbus and Lets Go Sailing	Jill Galina	Jill Galina
Chumbara	V. Murray	150 American Folksongs
Come and Sing Together	Hungarian	Share the Music Book 4
Coy Malindo	American Folk	Vivian Murray
Cripple Creek	Kriske/DeLelles	150 American Folksongs
Cumberland Gap	Trinka/Kentucy Folk Song	Jill Trinka
Dinah	American Folk/ Arr. Delelles	As American as Apple Pie
Do, Lord	Spiritual	Traditional
Down the River	Ohio Play Party	As American as Apple Pie
Early in the Morning	Kriske/DeLelles	150 American Folksongs
Erie Canal	American Folk	Waterloo County Curriculum (Canada)
Four White Horses	Caribbean Folk	120 Singing Games/Choksy
Great Big House in New Orleans	American Folk	120 Singing Games/Choksy
John Kanacka	Sea Chanty	120 Singing Games/Choksy
Kritte Vitte Vit	V. Murray	V. Murray
Ladies and Gentlemen	Traditional Rhyme/Arr. Solomon	Monkey Business

Law and Order	Children's Rhyme	Shirley McRae
Li'l Liza Jane	American Folk	As American as Apple Pie
Martin Luther King	Nash, Jones, Potter, Smith	Do it My Way
Mississauga Rattlesnake	American Folk	Waterloo County Curriculum (Canada)
Musette	J.S.Bach	Arr. Patty Lepak
No one in the House	American Folk/Arr. Delelles	As American as Apple Pie
Old Joe Clark	American Folk	Share the Music Book 4 (Orff Accomp)
Orchestra Song	Austrian	Share the Music Book 4
Paddy Worked on the Railroad	Irish American/Arr. Carol King	Source Unknown
Pat-A-Pan	French Carol	Making the Most of the Holidays
Pick a Bale of Cotton	American Folk	Waterloo County Curriculum (Canada)
Rattle, Rattle, Skeleton I	Lousi Fiftal	Source Unknown
Rocky Mountain	American Folk	Arr. M.H. Soloman
Serasponda	Dutch	Waterloo County Curriculum (Canada)
Simple Gifts	Shaker	Share the Music Book 4
Sioux Lullaby	Sioux	DeLelles/Kriske
The Ash Grove	English Folk Song	Traditional
The Bridge of Athlone	Dance/Amidons	Listen to the Mocking Bird
The Connecticut Peddler	Jim Douglas	Songs of New England
The Ghost of John	Martha Grubb	Share the Music Book 4 (Orff Accomp)
The House that Jack Built	V. Murray	Book
The Slaves of Job	Traditional	120 Singing Games/Choksy
The Wren	V. Murray	V Murray
Tongo	Philipines	Shirley McRae
Wall Flowers	Jill Trinka	Jill Trinka Collection

4th Grade
General Music

Terminology

[Italics indicate terms that are introduced at this grade level]

absolute pitch and rhythm names
accelerando
accent
allegro
andante
bar lines
coda
composer
concerto
conductor
creating
crescendo (<), Decrescendo (>)
critic
D.C. al Coda and D.C. al Fine
D.S.
dynamics
fermata
form - (same - different, AB, ABA, verse - chorus, rondo, call - response, *theme and variation, question - answer)*
forte (f), *fortissimo (ff), fortississimo (fff)*
G Clef
harmony
instrumentalist
introduction
largo
legato
measure
mezzo piano (mp, mezzo forte (mf))
minuet
movement
opera singer
orchestra member
performing
phrase length and analysis
piano(p), *pianissimo(pp), pianississimo(ppp)*
pitch

repeat signs
responding
rhythm
ritardando
soloist
staccato
staff
system
tempo
terms for genres of music
terms for historical periods: Baroque, Classical, Romantic, 20th Century
terms for styles of music
text
time (meter) signature
vivace
vocalist

Example From Hamden Theatre Guide: Grades 7 And 8

Standard			ObjectiveID		Objective	Materials	Activities	Assessment
TH .	8	1 2	TH7.1	A B C	develop skill in improvising action and dialogue	theater games improvisation scenes, readings	warmups, scenes, exercises, improvisition, monologues	identify, demonstrate, and adapt vocal and physical techniques in a variety of characterizations improvised and scripted
TH .	8	2	TH7.2	C	use acting techniques and exercises to create believable characters	scripts, readings, exercises, improvisation, character analysis worksheets	rehearsal and performances of scenes, monologues, and exercises using motivation, justification, sense memory, and emotional recall	analyze and create characters in scripted and improvised material
TH .	8	1	TH7.3	I	explore playwriting skills	scripts, handouts, word processing program	writing exercises, improvisations discussion monologues	write problem solving scenes in play script format
TH .	8	3	TH7.4	E	use technical elements to delineate character and enviroment	scenes,set pieces, props, make-up, lights	script analysis, demonstration, lecture discussions, gruond plans	select and adapt scenic elements to create an enviroment for a scene / improvisiation
TH .	8	5	TH7.5	D	explore the structure of a well made play	plays, videos,	readings, videos, discussions	analyze and evaluate elements in dramatic literature,such as plot, theme, character, conflict, comdey, tragedy
TH .	8	5 6 7 8	TH7.6	J K	explore theater history	plays, videos, research and history books	study of a play / performance within a specific time period	develop an awareness of theater being created within a culture / society
TH .	8	6 7 8	TH7.7	J K	attend, analyze, and evaluate performances	scripts, plays, movies, video,	viewing and discussion of performances	analyze and evaluate theaterical performances
TH .	8	8	TH7.8	E F	become aware of the personnel structure within theater	charts, texts, speaker	lecture, guest speaker discussion, tour of a theater	recognize the hierarchy and delegation of responsibility in a theater production company

Standard			ObjectiveID		Objective	Materials	Activities	Assessment
TH .	8	2	TH8.1	A B C	continue to develop in improvising action and dialogue	flash cards, improvisations, costume and set pieces, properties	warm-up exercises, theater games, improvisations	improvise dialogue and action to communicate character and motivation
TH .	8	6 7 8	TH8.10	J K	examine the relationship between theater and the other arts	music tapes, videos, puppets, masks, designs	discussions and demonstration of how the other arts are an integral part of theater	examine theater as a synthesis of all the arts incorporate music, dance, and the visual arts into design and performance
TH .	8	4	TH8.11		understand the role and responsibilities of the director	texts, handouts, scenes	lectures, discussions, demonstrations, critiques, research, rehearsals, performances	block and focus a scene using appropriate notation for stage directions
TH .	8	2	TH8.2	A B C	use acting techniques and exercises to create character	character sketch, scripts, improvisations	character analysis, discussion, performance	use character sketch to determine appropriate sensory and emotional experiences
TH .	8	1	TH8.3	I	develop play writing skills	newspaper articles, improvisations	lecture, discussion, writings, performances	write a problem solving two character scene based on a news article
TH .	8	5 6 7 8	TH8.4	J K	continue to explore theater history	plays, texts, video, handouts	readings, viewings, research, discussion, demonstration	examine the physical theater, costumes, scenic elements, acting styles, society, and culture of the plays read / viewed
TH .	8	6 7 8	TH8.5	D J K	attend, analyze and evaluate performances	improvisations, scenes, plays, videos	viewings, discussion, writings	discuss and evaluate performances using appropriate theater vocabulary
TH .	8	2	TH8.6	A B C	identify elements of comedic and dramatic acting	plays, scenes, properties, improvisations, videos	discussions, demonstrations, scene analysis	identification and use of comedic and dramatic acting techniques

Standard			ObjectiveID		Objective	Materials	Activities	Assessment
TH .	8	3	TH8.7	E	use technical elements in relation to specific plays and scenes	plays, scenes, texts, models,technical plans and drawings	discussions, demonstration and performances	technical elements are determined and used in rehearsals and performances to create a unified artistic effect
TH .	8	3	TH8.8	E	develop skills and construction methods in technical theater	physical plant, tools, equipment,hand-outs, videos	discussions and demonstrations of tools, equipment, and construction techniques	design a flat use of technical elements in an extended scene / project
TH .	8	1 2 3 4 5	TH8.9	A B C D E F G H I J K	perform a two to five minute scene	scripts, set pieces, handouts, video	lecture, discussions,research, rehearsal and performance	analyze,rehearse and perform an extended scene

APPENDIX G

SAMPLE INSTRUCTIONAL UNITS

Grade 3 Visual Arts Illustrative Task And Assessment Task (Middletown)

Sample Unit From North Haven Grade 6 Visual Arts Guide

Excerpts From Farmington Visual Arts Guide
- Organizational Structure
- Grades 7 and 8 Units
- Summary Assessment

Grade 3 Visual Arts Illustrative Task and Assessment Task

MIDDLETOWN PUBLIC SCHOOLS

PROJECT TITLE	"Prehistoric Cave Paintings"
PROJECT DESCRIPTION	The student will create an artwork that tells a story inspired by prehistoric cave paintings. Positive and negative animal stencils are repeated or overlapped and applied with pastels.

VISUAL ARTS (NATIONAL) CONTENT AND GRADE 4 ACHIEVEMENT STANDARDS ADDRESSED

Content Standard 1	Understanding and applying media, techniques and processes
Achievement Standard	a) Know the differences between materials, techniques and processes
Content Standard 2	Using knowledge of structures and functions
Achievement Standard	b) Use visual structures and functions of art to communicate ideas
Content Standard 3	Choosing and evaluating a range of subject matter, symbols and ideas
Achievement Standard	b) Select and use subject matter, symbols and ideas to communicate meaning
Content Standard 4	Understanding the visual arts in relation to history and cultures
Achievement Standard	b) Identify specific works of art as belonging to particular cultures, times and places
Content Standard 5	Reflecting upon and assessing the characteristics and merits of their work and the work of others
Achievement Standards	a) Understand there are various purposes for creating works of visual art c) Understand there are different responses to specific artworks
Content Standard 6	Making connections between visual arts and other disciplines
Achievement Standard	b) Identify connections between the visual arts and other disciplines in the curriculum

"Prehistoric Cave Paintings" Unit And Assessment

SUGGESTED SEQUENCE

(Art History) Students will view and examine prints and/or videos of cave paintings created about 35,000 to 120,000 years ago. Emphasis will be on the kinds of species that lived during the last Ice Age, what they looked like, and how they were depicted on cave walls. Special attention to the symbols and marks that add information to the visual story will be discussed. Students also will be made aware of the application of earthtone colors on prehistoric cave images.

(Art Criticism) Students will compare their artwork to prehistoric cave paintings. The artwork should include authentic animal depiction, symbols and earthtone colors as shown from this era. They will analyze it for effective use of space, images and creative use of symbols and marks.

(Aesthetics) The students should effectively tell a story with their cave paintings. They should also be able to tell a story by looking at the artwork of their classmates.

(Art Production)

a) The teacher will discuss with the students walls that give us meaning – advertisement billboards, roadside graffiti, the walls of their own houses, the Sistine Chapel, etc. The teacher will show slides/prints/videos of prehistoric cave paintings, asking students if they know where these paintings were done. The teacher will inform them that several children discovered a cave by accident in Lascaux, France. These caves were opened to the public for 10 years but the paintings deteriorated because of acid buildup through air contact. They have remained closed to the public ever since. The teacher will lead discussion about the type of animal and materials used on cave walls. The teacher and students will brainstorm about the symbols and marks by cave painters. The teacher will demonstrate on chalkboard how to use oval and circle shapes to create prehistoric cave animals. If time is available, the students can begin their stencils (see below).

b) Students will make a stencil on oaktag, centering the image to ensure both a negative and positive shape. Begin cutting at an outside edge, keeping intact the positive image. Tape the negative shape back together and be sure to sign name on both pieces.

c) The students will tear all edges of 12"x18" sheets of manila paper and set aside. Teacher will demonstrate how to use pastels on the outside edges of both stencils, using a finger to brush the color onto the prepared paper, creating both positive and negative images. The teacher will remind the students that their color palette should be limited to earthtone colors. Finally, they are to tell a story with their artwork, using symbols and marks.

Each student, if time allows, can contribute to a class mural, using their stencils and adding their own symbolism.

RESOURCES/MATERIALS

- 12"x18" manila paper, 9"x6" oaktag, scissors, pencils, pastels, masking tape
- The Shorewood Collection - *The Cave Art of France and Spain*

VOCABULARY TERMS

prehistoric	time that predates written history
space	positive space contains the outline, edge or flat surface of a form; negative space is the space surrounding a line, shape and form
stencil	material that is cut out to mask certain areas and a coloring medium to be applied to the open areas
symbol	a sign, figure, design, pattern or motif used to represent something or somebody by association
earth colors	paint pigments made by refining naturally colored clays, rocks and earth
overlap	one part (a line, shape or color, for example) covers some of another part
blend	to merge colors applied to a surface
mural	large painting created directly on a wall or ceiling

METHODS OF ASSESSMENT

- oral class critique
- student-written creative evaluation

Imagine that a cave painter returned to earth today. Would he or she be able to tell a story from your cave painting? What would you like him or her to know about your artwork that would make him or her understand it better?

TASKS AND ASSESSMENT CRITERIA

a) **Task:** The student will draw a contour animal stencil and cut, saving both positive and negative shapes.

Assessment Criteria: The animal shapes made of positive and negative stencils created by the student should be somewhat realistic in form, and well cut.

b) **Task:** The student will apply shape, color and movement through repetition and/or overlapping of forms to the artwork.

Assessment Criteria: The student must blend pastels onto edges of both negative and positive stencils, outlining the animal form. The student's application of the stencil through repetition and/or overlapping of forms should create the appearance of movement by one or more animals.

c) **Task:** The student will communicate a story in his or her own artwork through the use of marks and symbols.

Assessment Criteria: The student's artwork contains marks and/or symbols that give meaning to the visual story.

d) **Task:** The student will identify prehistoric cave paintings.

Assessment Criteria: Prehistoric cave paintings can be identified by the student through a written or oral quiz.

e) **Task:** The student will describe the intent and evaluate whether his or her artwork and/or the work of others effectively communicates a story (i.e., My cave painting shows…, One symbol I use tells…)

Assessment Criteria: Written or oral responses communicate the student's understanding of his or her artwork and/or the artwork of others.

INTERDISCIPLINARY EXTENSION

f) **Task:** The student will perceive connections between science and art (i.e., the environmental affects of acid rain and the damage it causes to prehistoric cave paintings). This could be coordinated with a classroom teacher or done in art.

Assessment Criteria: The outcome of the student's science experiment will effectively demonstrate acid buildup on calcium carbonate (limestone).

Student can observe that the interaction of vinegar (acetic acid) and calcium carbonate (antidust chalk) is a chemical reaction.

REFERENCE

Tolley, Kimberly (1994). *The Art and Science Connection.* New York: Alternative Publishing Group of Addison-Wesley Publishing Company, pgs 99-102, ISBN 0-201-45545-5.

Student Self-Assessment

		Yes	No
1.	The animal I drew lived during the prehistoric cave time.		
2.	I took my time and cut my animal out carefully.		
3.	I used both my positive and negative stencils on my artwork.		
4.	I used only earthtone colors.		
5.	My animals move across my artwork.		
6.	My artwork has symbols and marks on it.		
7.	I wrote about the meaning of my artwork.		

Prehistoric Cave Painting Student Quiz

1. Which picture is a prehistoric cave painting? ____________________

2. Name two earthtone colors.
   a. ____________________
   b. ____________________

3. Why did cave painters use symbols on their cave walls?

____

____

4. How did you make the animals appear to move on your artwork?

____

____

5. What happened to the chalk in your experiment?

____

6. Pick out another cave painting. Write two sentences that tell about it (The cave painting shows…)

____

____

____

____

ESSENTIAL DIMENSIONS OF THE ASSESSMENT TASK

scoring rubrics for Prehistoric Cave Painting unit tasks a-f

	a (15%)	b (30%)	c (20%)	d (15%)	e (20%)	f (10%) Bonus Points
BASIC	Student's artwork shows difficulty with drawing an animal form. Few if any animal features can be identified. (5) Student's animal form is not well cut. Edges are ragged. (5)	Student uses only a positive or a negative stencil. (6) Little care is given to blending colors onto artwork. Animal form is hard to discern. Few animal forms are placed on paper. (6)	Student's animal forms and symbols have little connection to one another. (15)	Student's quiz on prehistoric core paintings is less than 70%. (10)	Student's evaluation of artwork is limited or poorly articulated (7.5) Other students cannot tell a story from the artwork (7.5)	Student puts little effort into preparing chalk for the science experiment. (0)
PROFICIENT	Student's artwork resembles a prehistoric animal. The body and head are clearly discernable. (6.5) Student's animal form is adequately cut. Most edges are even. (6.5)	Student uses both positive and negative stencils. (8) Color blending onto artwork is adequate. (8) Animal forms are repeated in artwork. (8)	Student's animal forms and symbols have some connection to one another. (17)	Student's quiz on prehistoric cave painting is at least 80%. (13)	Student can evaluate and articulate the meaning of the artwork (8.5) Other students can communicate a story from the artwork (8.5)	Students chalk experiment will demonstrate the effects of acid build-up. (5)
ADVANCED	Student's artwork clearly looks like a prehistoric animal. Features of animal are clearly identifiable. (7.5) Student's artwork is well cut. All edges are even and smoothly cut. (7.5)	Student balances use of positive and negative stencils. (10) Color blending is carefully applied. (10) Animal forms are repeated and animals appear to move across the artwork (10)	Student's animal forms and symbols communicate a story in the artwork. (20)	Student's quiz on prehistoric cave painting is at least 90%. (15)	Student can evaluate and articulate the meaning of the artwork with understanding and thoughtfulness. (10) Other students can communicate a story of detailed description from the artwork. (10)	Student perceives effects of acid build-up through observation and successful demonstration through his/her experience. (10)

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Sample Unit From North Haven Grade 6 Visual Arts Guide

Arts And Crafts of Asia

National Standards: This unit fulfills National Standards 1a,b;2a,c;3a,b;4a,b,c;5a,b,c;6a.

Goal Statement:

This multi-cultural unit will help students understand the role that art plays in Asian cultures. Students will understand and identify characteristics of Asian Art, make comparisons, and learn the influences on arts and crafts of China, Japan, and India. They will learn how symbolism, tradition, and geographical characteristics play important roles in the art of other cultures.

Objectives:

Art History -- Students will learn about and be able to identify characteristics of Asian art. Students will study methods of ancient and modern-day Asian artists. Students will identify symbols that are common in these cultures.

Artists and cultures –

- Fan, Sung Dynasty (pg. 66, **Understanding Art**)
- Clay horses, Tang Dynasty (pg. 69, **Understanding Art**)
- Ming Dynasty Vases (pg. 69, **Understanding Art**)
- Chao Meng-Fu, Scroll (pg. 70, **Understanding Art**)
- Bronze Buddha (pg. 73, **Understanding Art**)
- Temple Pagoda (pg. 73, **Understanding Art**)
- Examples of landscapes, seascapes
- Examples of pottery, teapots
- Prints (Japanese printmaking techniques)
- Kites
- Origami and paper techniques
- Wall screens
- Scroll (pg. 74, **Understanding Art**)
- Kiyotada print (pg. 75, **Understanding Art**)
- Headbands (pg. 75, **Understanding Art**)
- Fan (pg. 79, **Understanding Art**)
- Great Stupa (pg. 114, **Understanding Art**)
- Nada sculpture (pg. 118, **Understanding Art**)
- Transparencies # 9,10,15,16, **Understanding Art**
- Batik
- Kimonos
- Character/Calligraphy/Sumie techniques
- Video: ***Oriental Art – Chinese Painting, Art of Japan;*** **Wilton Art Appreciation Series**

Art Criticism -- Students will analyze ways that the elements and principles of art are traditionally used in Asian arts and crafts. Students will recognize and compare characteristics of art of China, Japan, and India. They will analyze influences of nature, fantasy, traditions, and religion in the arts of those cultures.

Art Production -- Students will be able to design and create art work that is original and expressive, incorporating Asian characteristics or using Asian methods and techniques in their work. They will apply knowledge of the elements and principles of art to their work. They will develop ideas through sketches and their work will be completed through problem-solving.

Activities may include:

- Introduction
- Portfolio Design
- Ceramics
- Painting, drawing
- Sculpture, Kites
- Costumes
- Calligraphy, Chinese Characters
- Sumie Brush techniques
- Illustration of Haiku/Poetry
- Paper techniques
- Printmaking
- Other Media

Aesthetics -- Students will engage in discussions of symbolism as an important element in Asian art and what symbols are important in American modern society. They will compare the differences and similarities between (the art of) these cultures and of modern cultures. Students will understand that the characteristics of the arts of each culture serve to enhance art and express a tradition of that culture.

Question: The Copy Rights

(Scenario) Nagusta is a member of a small, indigenous, tribe, that lives in the forests of the Himalayans. Relatively little is known about their culture. He is brought to the western world after a missionary discovers he is suffering from a serious, but treatable illness. After his recovery, he becomes fascinated with modern-day culture, and he decides to stay in America.

Nagusta learns how to draw with pencils and pens. He draws symbols that are familiar to him and sacred to his people. People around him see his work, and tell him that one of his symbols in particular has extraordinary design qualities. Some people encourage him to sell this symbol-design. A large, well-known graphic design company copies it and prints the design on posters, T-shirts and other popular items. This design becomes very popular with teenagers, and it becomes the best-selling product the company has ever sold. Art critics rave over this "new" icon, and offer to pay $4 million for the original design.

Questions to discuss -- Should Nagusta be paid for his design? Who owns the copyrights to this design? Did the graphic design company do anything unethical or illegal? Is this sysmbol art? Should this very sacred and religious symbol from an obscure culture become a common fad for American fashion? Should it be on display at museums for the public to see? Does Nagusta or his tribe have any say in how their symbol is being used? Do they have any rights to the money?

Expansion:

Prior to this unit, the teacher should prepare students to participate in the following:

- Learn about Asian history, including the "Silk Road."
- Engage in discussions, offering solutions, and listening to others.
- Reading about art in books and periodicals.
- Discuss the differences of Eastern and Western cultures; modern and ancient cultures.
- Analyzing and writing responses to looking at art.
- Solving problems to create art that is original and expressive.
- Use art vocabulary in discussions and written assignments.

The teacher should engage students in the following learning activities:

- Viewing a variety of types and periods of art in Asian art, through slides, prints, and other visuals.
- Looking for symbols that are important to, and at the traditions of, Asian cultures.
- Experimenting with a variety of materials.
- Developing original ideas through sketches and problem-solving.
- Discussion of personal symbols that students may include in their work.
- Discussion of geographical locations and topography of China, Japan and India, how their landforms influence their culture, and the development and progression of the "Silk Road."
- Discuss historical dynasties/periods and how art changed throughout them.
- Read Chap. 5, and pg.114, **Understanding Art.**

LESSON: Asian Brush Painting of Landscapes **UNIT**:Arts and Crafts of Asia
GRADE: 6

Teacher: Chris Oulevey **Anticipated Time:** 2-3 class periods

Goal:
Students will use Asian brush painting techniques to create a landscape. **CS#** *1c*

Objectives: Students will

1. describe what Sumi-e painting is and philosophy of painting subjects. **CS#** *1b*
2. create a brush painting landscape which use devices that create depth on a two dimensional surface (detail, overlapping, placement, size, atmospheric perspective). **CS#** *2b*
3. display the rule of thirds within their work. **CS#** *4a*
4. compare the use of space between Asian landscapes and Western landscapes. **CS#** *5c*

Materials:
Brushes, mixing palettes, India ink, newspaper, white paper, scrap paper, water dishes, water, handouts.

Resources/Visuals/References:
Text & visual from Understanding Art, Glencoe, Columbus, Ohio, 1992:
Evening in Spring Hills, Unknown; *Twin Pines, Level Distance*, Chao Mang-fu; *Sunset*, John Marin; *The Starry Night*, Vincent Van Gogh;
Chinese Brush Painting examples;

Vocabulary:

- Sumi-e
- Perspective -
- Depth
- Atmosphereic Perspective -
- Detail -
- Placement -
- Size -
- Rule of Thirds -
- Focal point -

Teacher Preparation:
Prepare handouts and visuals. Collect and divide materials for each table.

Teacher Activities & Motivation:
Day one: Handout review and demonstration

1. What are the four treasures? Why do your think they are thought of as treasures?
2. How does the artist try to paint his/her subject?
3. How can an artist create lights and darks.
4. Why do artists practice in subjects?

Day Two:
Handout review/visual - discussion. New handout given on creating depth within a landscape.
Review previous class information and further discussion on landscapes.
1. How have these artists created depth in their paintings?
2. Have any artists used the rule of thirds?
3. How is space used? Compare the works.
4. How can you use subjects to create a successful landscape?

Student Activities/Process:
1. Students and teacher will discuss handouts.
2. Students will practice Asian brush painting techniques.

Class two:
1. Discuss goals for creating landscapes using Asian brush painting methods.
3. Students paint.
4. Clean-up and review.
If necessary lesson will continue a third period to allow for successful results.

Closure:
Ask students to identify within other students work some aspects of how they have created depth within their work.
Ask students to point out rule of thirds used within other students work.

Aesthetics:
Discuss with students the religious philosophy of Buddhism. Show students Western and Asian art and have students compare the use of space and subject between Asian landscapes and Western landscapes and how they show this religious philosophy.

Higher Order Questions:
- How have these artists created depth in their paintings?
- How do Western and non-Western artists differ in their depiction of nature? What clues to you see in examples shown that support your answers?

Assessment
Students handout to be completed and turned in with painting.
Test

Extensions:

Comments:
Interdisciplinary – Asian Social studies unit

Name________________________ Grade 6 Days____________

SUMI-E

The art of writing and painting with soot.

In Japan, people write with soot. They write or they paint with a brush dipped in water and then a special kind of soot called sumi. To do this is known as the art of sumi-e

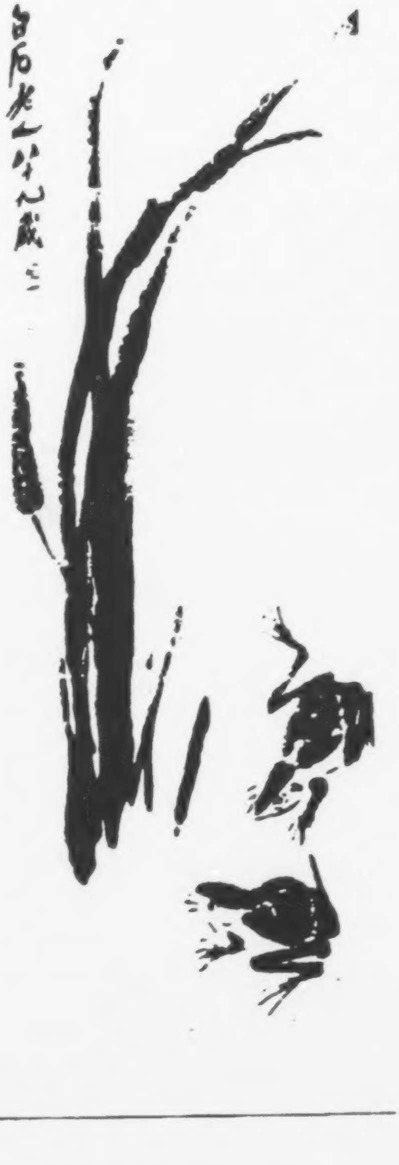
Four materials are required. These are the sumi, the brushes of animal hair, a flat stone for rubbing the sumi, and a highly absorbent paper made by hand. These are known as the four treasures.

To make sumi, certain reeds, woods and oils are burned. Their soot is saved. It is mixed with glues from animal horns and hides. The soot and glue are formed into cakes and sticks, which are aged in ashes until they are dark and velvety.

The stone on which the sumi is prepared for use is flat, oblong stone of slatelike texture. At one side it has a higher area bounded by little ridges and known as the land. At the other side, it has a little well known as the sea.

To prepare the sumi for use, it must be mixed with water. Some drops of water may be sprinkled on the higher side or land area of the stone. The stick of sumi is held upright and the tip is rotated clockwise the make a rich puddle of sumi.

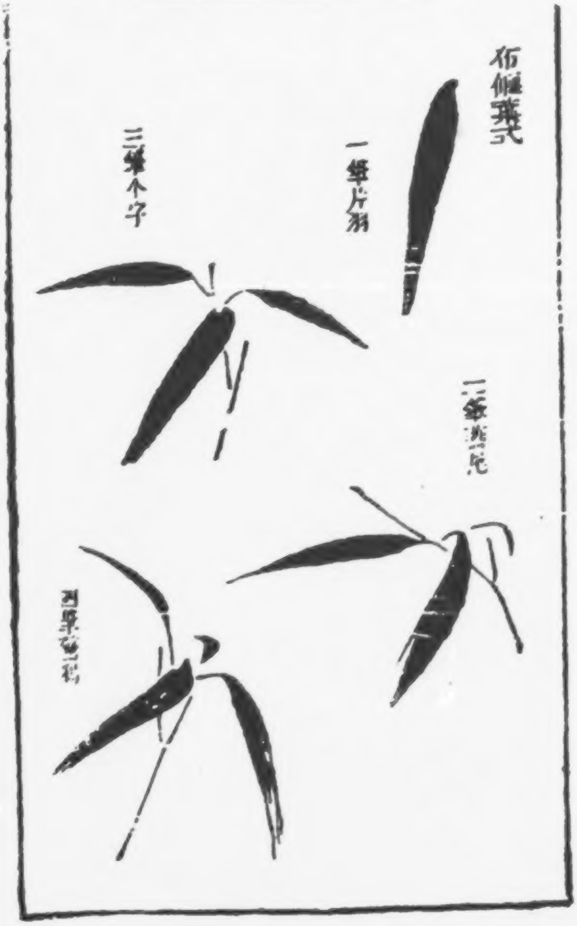
To make lighter tones, a water dish and mixing dish (palette) are needed. The artist generally kneels over his/her art work or stands. In this position, it is natural to hold the brush in the upright position, not slanted.



The art of sumi-e is very old. Before it was practiced in Japan, it was practiced in China and still is. Thousands of rules have accumulated. There is a rule for every stroke of the brush. The artist is told just how to dip and how to hold the brush for each stroke. The artists learns subjects in sequeces: first bamboo, flowers, then animal. From the artist's heart must flow into the brush his/her own feeling and understanding of the subject.

The artist must see sharply and feel strongly. When painting a river the artist must feel the river. When placing the dot in the eye of the tiger, he must feel like the tiger. When painting fog, the artist must try to feel like fog.

Sample sumi strokes showing the painting of leaves from an old Chinese manual *Mustard Seed Garden*


佈偃葉式
一筆片羽
三筆个字
二筆燕尾

Name____________________ Grade_________ Days___________

Space and Perspective

Perspective is a graphic system that creates the illusion of depth and volume on a two-dimensional surface (a piece of paper). Perspective is created by overlapping, size variations, placement, detail, linear perspective and color (atmospheric perspective).

Overlapping - when one object covers parts of a second object, the first seems to be closer to the viewer.

Size - large objects appear to be closer to the viewer than small objects. The farther the objects is from you, the smaller it appears.

Placement - objects placed low on the picture plane seem to be closer to the viewer than objects placed near eye level (horizon line). Objects that are the most distant seem to be exactly at eye level.

Detail - objects with clear sharp edges and visible detail seem to be closer to you. Objects that have hazy outlines seem to be farther away.

Atmospheric Perspective - concerns itself with air and the effects it has on objects in the distance. In black and white illustrations, bold contrast (pure black) is used in the foreground; lighter and lighter grays are used to show objects in the distance. The farther the object, the lighter gray a painter uses.

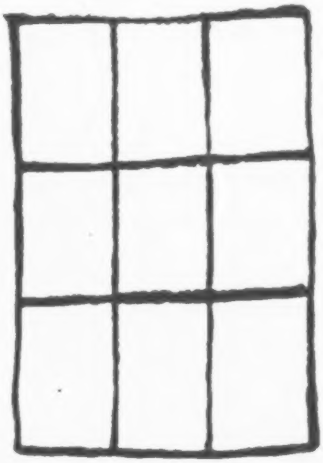
Rule of Thirds -

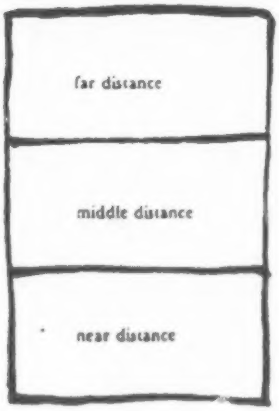
In landscapes as in all composition, the principle of balance is important to consider. Using the rule of thirds helps an artist create a more interesting design.

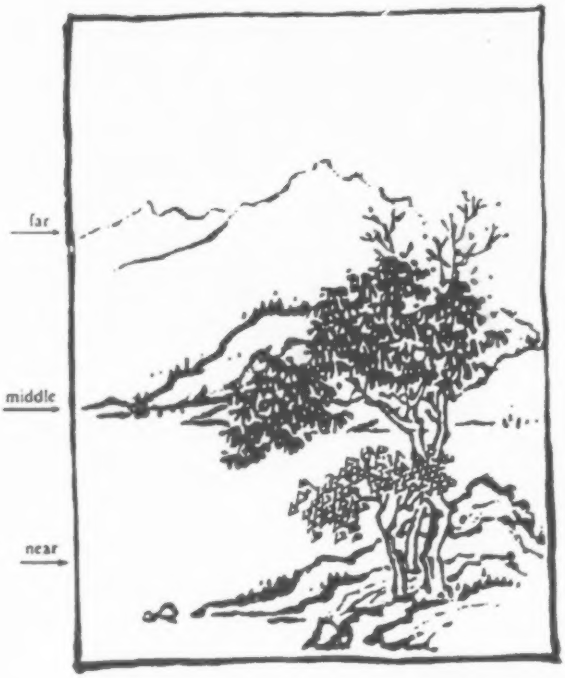
In Chinese painting, dividing the composition into thirds represents foreground, middle ground and background.

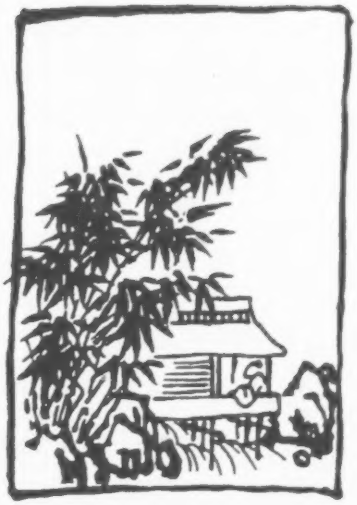
It is important to give one element the "place of honor" or rather be the focal point of interest. Do not place this main point of interest in the middle, but at one of the thirds cross-sections of the painting.

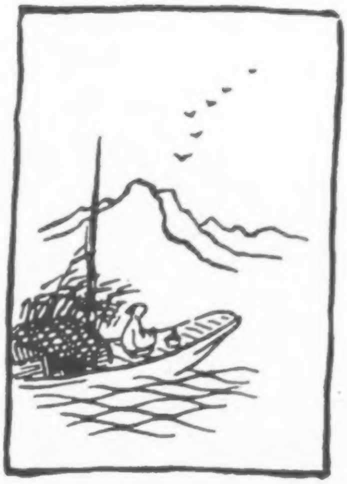
Do not overcrowd your composition, instead only choose three to four items for your landscape, an example would be: tree, hill, bird and horizon line.




far distance
middle distance
near distance


far
middle
near





Name________________________________ Grade________ Days__________

Space and Perspective Quiz

Match the appropriate letters with the proper statements. (4 Pts. Each)

A. Perspective	**B. Detail**	**C. Overlapping**
D. Size	**E. Placement**	**F. Atmospheric Perspective**

1. ____________ is a graphic system that creates the illusion of depth and volume on a two-dimensional surface

2. _____________ shows that larger objects appear to be closer to the viewer than small objects.

3. _____________ concerns itself with air and the effects it has on objects in the distance.

4. ______________ shows that objects placed low on the picture plane seem to be closer to the viewer than objects placed near eye level (horizon line).

5. ______________ shows that objects with clear sharp edges seem to be closer to you. Objects that have hazy outlines seem to be farther away.

6. _____________ is when one object covers parts of a second object.

Fill in the Blank with the appropriate method to show perspective or create depth on a 2-D surface. (3 pts. each)

7. In __________________, pure black is used in the foreground; the farther the object is in the distance, the lighter gray a painter uses.

8. _____________ shows the farther the object is from you, the smaller it appears.

9. ________________ shows the whole of the first object and only part of the second, the first seems to be closer to the viewer.

10. In __________________, an object most distant to the viewer will be placed at eye-level.

True of False (5 points each), circle the appropriate letter:

T F 11. In Chinese painting, it is important not to overcrowd a painting.

T F 12. In the painting below, the artist has overcrowded his painting.

T F 13. In the painting below, the artist has followed the rule of thirds.

T F 14. One should not place the main point of interest in the center of a painting when following the rule of thirds.

T F 15. Do not overcrowd your composition, instead only choose three to four items for your landscape, an example would be: tree, hill, bird and horizon line.

Fill in the correct letters that show the following statements about Chinese painting below. (3 pts. each)

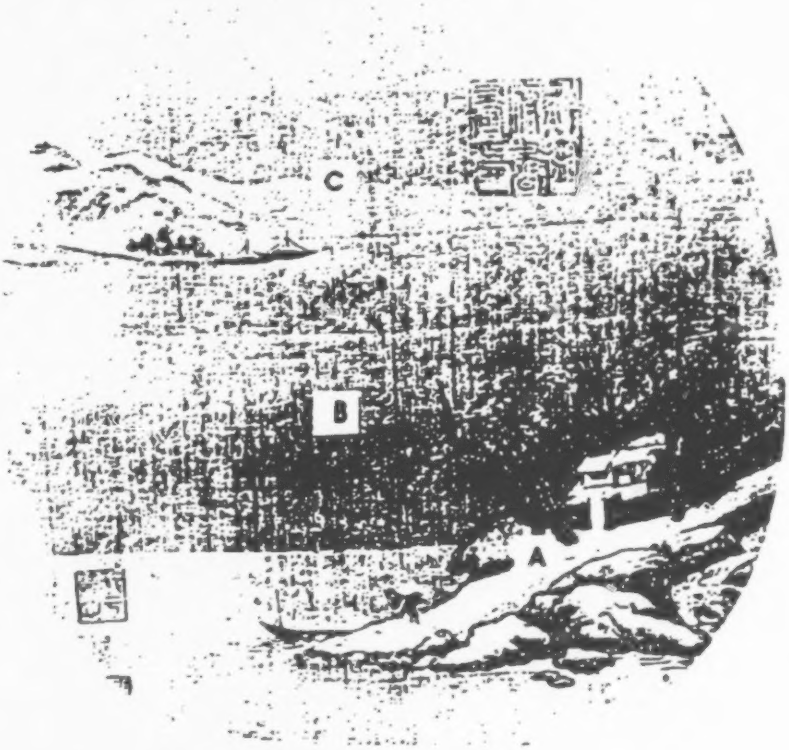
Fill-in letter is showing:

15. Foreground ________

16. Middle ground _______

17. Background ________

18. The main point of interest ________



Short answer (7 points):
Explain how the picture above displays the rule of thirds.

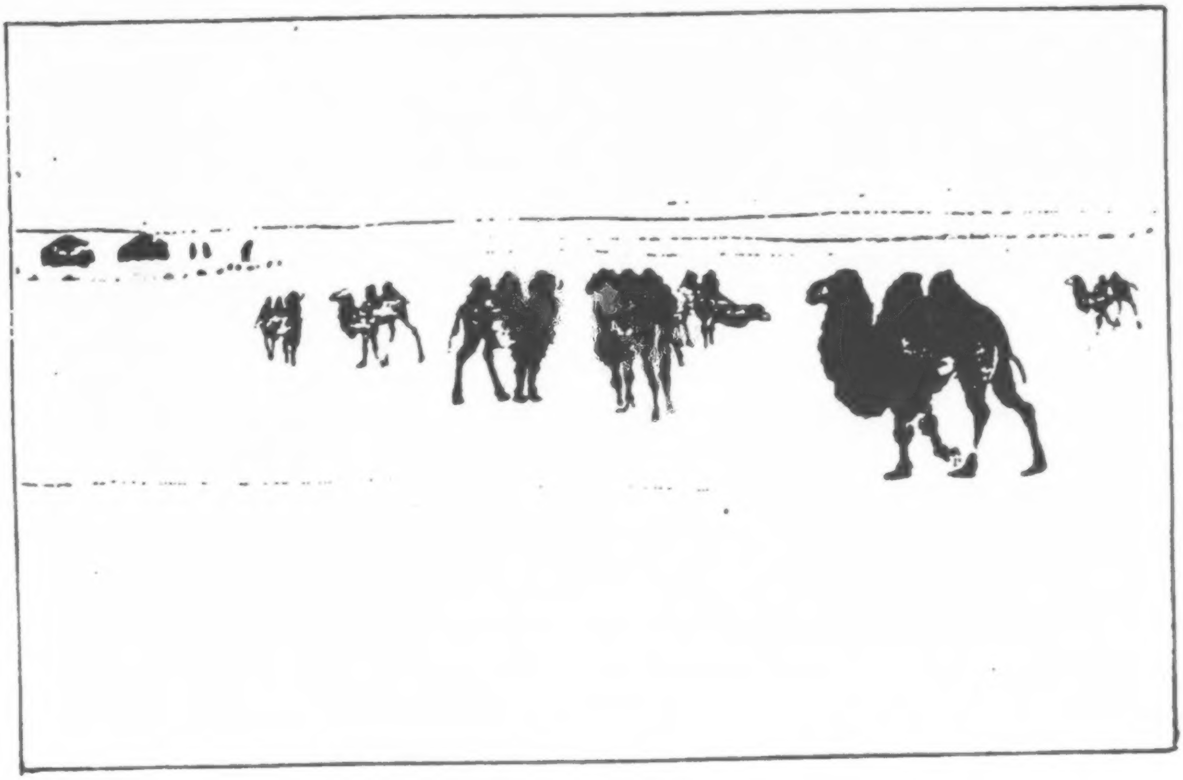
____

____

____

____

On the painting displayed below, circle and label the devices used by the artist to create the illusion of depth. You need to compare two items for each device except overlapping in the painting (4 points EACH)



WU TSO-JEN: CAMELS IN THE DESERT

Name______________________________Grade_____ Days_______

Asian Brush Painting Evaluation Sheet

In the box provided below, draw a quick sketch of what your lanscape looks like.

On a scale from one to five (one being not so good to five being teriffic), grade yourself on the following criteria:

Points	
	Landscape and devices of depth:
__________	Use of fore-, middle and background
__________	Use of atmospheric perspective
__________	Use of overlapping
__________	Use of size change
__________	Use of detail change
__________	Use of placement
	Overall work results:
__________	Craftsmanship
__________	Creativity of designand difficulty
__________	Followed instructions
__________	Completed questions below, complete sentences
__________	Participation in class discussions
__________	Use of class time and behavior
__________	Overall effort
__________ /65	**Total**

Short paragraph: write a short paragraph on the back of this paper answering the questions below.

What did you learn doing this project?

What elements of art did we talk about?

What cultures or artists did we mention?

Are you happy with your results or would you change anything if you were to start over?

Excerpts From Farmington Visual Arts Guide

- Organizational Structure (Realistic, Abstract, Non-Objective)
- Grades 7 and 8 Units
- Summary Assessment

Farmington Public Schools K-8 Visual Arts Curriculum
Scope and Sequence

	Domain Projects' Artistic Thinking Focus:	*Exemplars: The art of:*
K	*Self and Others in Our World*	**N-0:** Jackson Pollack **ABS:** Faith Ringgold **REP:** Mary Cassatt
1	*Artists Who Shape Our Environment*	**N-0:** Piet Modrian **ABS:** Alexander Calder **REP:** Michelangelo Buonarroti
2	*Sharing Our Earth: Interdependence of Man, Animals and the Global Environment*	**N-0:** Frank Lloyd Wright **ABS:** Juane Quick-To-See-Smith **REP:** Edward Hicks
3	*Connecticut Art: Past, Present and Future*	**N-0:** Sol LeWitt **ABS:** Iroquois Mask **REP:** Claude Monet and CT Impressionists
4	*Life in Varied World Regions Affected by Climate and Geography*	**N-0:** I.M.Pei **ABS:** Katsushika Hokusai **REP:** Hudson River School
5	*Cultural Diversity in the United States*	**N-0:** Native American Symbols and Patterns **ABS:** Romare Bearden **ABS:** Frida Kahlo **REP:** Hung Liu **REP:** Duane Hanson
6	*Arts and Technology*	**N-0:** Isamu Noguchi **ABS:** M.C. Escher **REP:** Leonardo da Vinci
7	*Art and Contemporary Life*	**N-0:** Mark Rothko **ABS:** Keith Haring **REP:** Chuck Close
8	*Art as a Personal Journey*	**N-0:** Marcel Duchamp *(conceptual)* **ABS:** Pablo Picasso **REP:** David Hockney

N-O -Non-objective ABS- Abstract REP- Representational

Grade 7: Farmington Public Schools

• • • • Arts Knowledge • • • •

Design: Element Manipulation

Line:
- cartoon
- rhythmic
- graffiti

Form:
- symbolic
- simplified

Space:
- flat

Texture:
- contour decorations

Color:
- day-glo
- optic

Principles Applied to Composition

Balance:

Emphasis:
- urban energy
- urban imagery

Unity:
- figurative based
- concept base

Movement:
- repetitive patterns

Perception of Aesthetic and Expressive Stimuli

- graffiti signs and symbols of contemporary culture, family and city life
- popular music, theater, dance, and performance art
- connections:
  - a. cartoon drawing techniques
  - b. performance art
  - c. installations

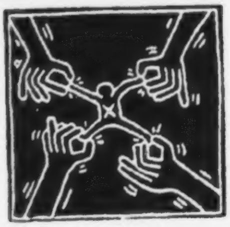
• • • • Models of Artistic Thinking • • • •

Keith Haring

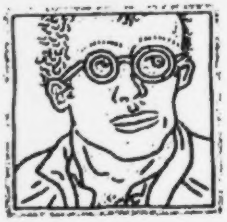
A champion of art for all people, Keith Haring's career moved from cartoons and subway graffiti to that of a world famous fine artist. He suffered an untimely death in 1993 at age 31.

Key Concepts:
1. Line and cartoon symbols
2. Lines have visual rhythm.
3. Energy is expressed through abstraction and simplification.
4. Energy is expressed through exaggeration of subject matter.
5. Symbols and ideas are basic to the work.

Images:



Untitled, 1985
Acrylic on canvas 5' x 5'
Youth torn between opposing forces.



Self-portrait, 1985
Acrylic on canvas 5' x 5'

Red Dog, 1987
Lacquered steel 6'x 6.5'x 7'
One of Haring's famous dog images.

Grade 8: Farmington Public Schools

• • • • Arts Knowledge • • • •

Design: Element Manipulation

Line:
not contours
free-floating outlines
sgraffito

Form:
organic
representational roots
flat
implied

Space:
positive/negative
implied

Texture:
painted surface
simulated
invented

Color:
advancing/receding
arbitrary (expressive)

Principles Applied to Composition

Balance:
visual weight
object/ground interplay

Emphasis:
dominance of color
dominance of form
contrast

Unity:
color
line

Movement:
field vs. object lines
action lines
interrupted
circular
viewer's eye

Perception of Aesthetic and Expressive Stimuli

- awareness of the rich cultural roots of abstraction
- changes in relative size and clarity due to:
  - color and value
  - relationship
- natural phenomenon
  - time passages
  - reflected light
- connections:
  - a. gesture drawings
  - b. animal drawings
  - c. figure drawings
- classical concern for order and structure overshadowed by the romantic urge to express powerful, intense feelings

• • • • Models of Artistic Thinking • • • •

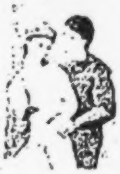
Pablo Picasso

A Spaniard, born of an art teacher in France, Picasso was the central figure of Modernism. His mature work demonstrates mastery over medium and materials. Many processes invented by Picasso, e.g., reduction print process, are standard processes today. His work offers mythic themes with a variety and depth which could be used by many students as a jumping off point for their own artwork.

Key Concepts:

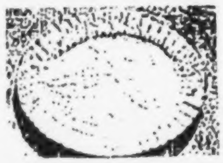
1. Lyrical contour lines do not have to conform to ground colors.
2. Experimented with painterly expression.
3. Figure ground relationships are often blurred so the dominance issue must be addressed.
4. Representational art's progression to abstraction includes emotion and energy.
5. Translation of 2D work into 3D work came easily with his style. Experimentation can yield interesting options.

Images:



Lovers
Oil on canvas 24" x 17 3/4"
One of the "classical" images Picasso shows his affinity for the human form.

Picasso Ceramics
The piper vase and fish plate are examples of Picasso's work in the ceramic studio late in his life.



Guernica, 1936
Oil on canvas 11' 6" x 25' 8"
A classic. Ethos of war personified. Cubism as social commentary.

Grade 8: Farmington Public Schools

••••Arts Knowledge••••

Design: Element Manipulation

Line:
industrial
mechanical

Form:
conceptual
ready-made

Space:
content

Texture:
man-made
contrasting

Color:
natural tones
metals and oxides

Principles Applied to Composition

Balance:
symmetrical vs. asymmetrical
formal
complexity vs. simplicity

Emphasis:
content vs. form
idea vs. medium

Unity:
title and object linkage
medium and content association

Movement:
static
mobile
viewer's eye

Perception of Aesthetic and Expressive Stimuli

- awareness of sensory experiences in the manufactured and high-tech world
- natural phenomenon
  figurative inclinations of man
- treatise on concept: an artistic manifesto
- classical emphasis on art as an intellectual discourse

•••• Models of Artistic Thinking ••••

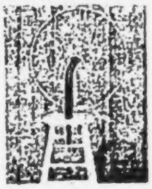
Marcel Duchamp

Chess player and artist extraordinaire, his art is concept based and constructed of mostly ready-made found objects which are reassembled or combined to create new thought provoking works of art. He was one of the most eloquent champions of Dadaism.

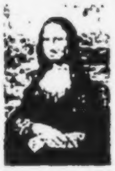
Key Concepts:

1. The idea is more important than the medium.
2. Conceptual art lends itself to word images.
3. Dada is according to Duchamp "a metaphysical attitude…a sort of nihilism…a way to get out of a state of mind - to avoid being influenced by one's immediate environment, or by the past; to get away from clichés - to get free."
4. Titles like To be looked at with one eye, close to, for almost an hour. play with the viewer and directly lead to content.
5. Artwork which is conceptually based, must translate, through the media and composition, its intentions to the viewer.

Images:



Bicycle Wheel, 1913
Wooden stool and metal bicycle wheel
A good example of the Dadaist intentions.



L.H.O.O.Q., 1919
Rectified Readymade: pencil on a reproduction 7 3/4" x 4 7/8"
Sporting fun here of one of the Renaissance's most pure images.
Bridges the three languages of Art

Nude Desending a Staircase No. 2
24 x 14 1/2 inches
Philadelphia museum of Art
(Abstraction with non-objective concerns toward pure fluidity)

Artistic Thinking Summary Report

DIRECTIONS: Please complete the assessment summary report form after testing and evaluating the results of a random sample of 4th grade, 7th grade, and 11th grade students during the 4th quarter of the school year. Send a copy of the completed summary form to the Department Chairperson. Use the abbreviated ARTS PROPEL Assessment Criteria listed when evaluating pupil responses to the specified performance tasks. Record the random sample's average for each skill area on two separate forms - one for grade 4 and one for grade 6. Add your interpretive comments. Send a copy of the completed summary forms to the Department Chairperson.

Sample Selection: Place all student's names in the designated grade in a container and withdraw 20 names (you may test the entire grade population if you choose). These are your subjects.

Task Conditions: Use a quiet room where a still life may be set up that is clearly visible to all subjects and where three art reproductions may be easily viewed. Provide a maximum of 70 minutes of actual working time in one 80-minute period or two 40-minute periods. Provide pencils, white drawing paper, and composition paper. Send students who finish early to another class (or give them another quiet task).

Task Directions:

I. Production: "Drawing from Observation and Imagination"

1. Draw the still life arrangement as you see it.

2. Create an imaginative drawing of anything that interests you.

II. Perception/Reflection: "Self Assessment of Still Life and Imaginative Drawing"

- Write about your two drawings describing what you were trying to do.
- What was most successful?
- What would you change or improve?
- Which drawing do you prefer? Why?

III. Perception/Reflection: "Responding to Three Types of Aesthetic Expression"

- Representation Art (Title________________Artist________________)
- Abstract Art (Title________________Artist ________________)
- Non-Objective Art (Title________________Artist ________________)

1. List what you see in each of the three artworks on display.

2. Describe the composition of each of the three artworks.

3. What is the meaning of each of the three artworks?

4. Which works do you prefer? Why?

IV. Approach to Work: Note the work habits of each subject. Record the time spent on each task. Rank the pupils engagement/pursuit on a one to five scale.

Artistic Thinking Summary Report Form

School Grade Date

Random Sample Size Total Grade Level Enrollment

Evaluation Scale: 1 = No evidence, 5 = Considerable evidence

I.	Production Skills	Still Life Drawing	Imaginative Drawing	Average Sample Score
	- Craft			
	- Inventiveness			
	- Expressiveness			
				Production Skills Subtotal
II.	Perception, Reflection Skills			
	- Awareness of sensuous aspects of experience and aesthetic qualities of materials and forms			
	- Ability and proclivity to assess own work			
	- Ability to articulate artistic goals			
				Perception/Reflection Skills Subtotal
III.	Perception, Reflection Skill	Representational Art	Abstract Art	Non-Objective Art
	- Capacity to make discriminations and connections about art and life			
	- Ability and proclivity to take on role of critic			
				Perception/Reflection Skills Subtotal
IV.	Approach to Work	Task I	Task II	Task III
	- Engagement Pursuit			
				Approach to Work Subtotal

Total Average Score of Class Sample

Teacher Interpretive Comments of Assessment Scores:
Implications for Program Adjustment:

APPENDIX H

TURNING A STANDARD INTO CURRICULUM AND ASSESSMENT

Blank Form

Example Based On 8th Grade Music

Example Based On 12th Grade Theatre

Blank Form For Turning A Standard Into Curriculum And Assessment

(USING STANDARDS TO "ANCHOR" CURRICULUM AT GRADES 4, 8 AND 12/HIGH SCHOOL)

Steps	Explanation of Steps	Example Based on __th Grade ____ Standard #_ _
1. Review each standard: Consider whether the standard is appropriate for your district.	Is the standard appropriate? realistic? If not, how might it be revised?	Content Standard ___: Grade ___ Performance Standard ___:
2. Write curriculum objective:		Curriculum objective based on standard:
Turn the standard into a description of what students should know and be able to do.	Add more specific content (literature, rhythm patterns, visual arts media) and description of students' actions to clarify exactly what is desired.	Given: (conditions under which learning will be assessed)
Include in the objective:		
the assessment task, (i.e., what the students will do to show they have mastered the objective);	Create? Perform? Self-evaluate? Research?	the student will: (what student will do to demonstrate learning)
and		
the dimensions of the students' work that will be evaluated.	Technical accuracy/fluency/skill? Expressiveness? Vocabulary?	
3. Consider possible extensions: Consider stretching the assessment task, if possible, to enable students to demonstrate their mastery of other standards/objectives.	In the interest of getting the most information possible from the assessment, consider how the assessment task can ask students to apply a wider variety of skills and understandings.	

4. Identify evaluation criteria: Describe how the students' products will be evaluated, (i.e., how to distinguish inadequate work from adequate work from excellent work). Note: such sets of evaluation criteria often are referred to as "scoring rubrics" or just "rubrics".	Either: one overall description* of the student at each level of achievement; or a separate description* of the student at each level of achievement for each dimension, (i.e., one description of basic, proficient and advanced *technical accuracy*; another description of basic, proficient and advanced *expressiveness*; etc.). *In your guide you will describe these levels of achievement in words, but eventually you will need to collect student work (performances, papers) that exemplifies each level of achievement. Use the examples you have collected to make your evaluations more consistent and to improve your verbal descriptions.	If you decide to use three levels of achievement: Basic (Student is progressing, but hasn't mastered the objective): Proficient (Student has mastered the objective): Advanced (Student's mastery substantially exceeds the objective):
5. Suggest learning strategies: List recommendations for what students might do to master the objective.	What activity might initiate the unit? What might students do next? How can different learning styles and senses be used to reinforce concepts? Collaborative or individual tasks?	
6. List necessary resources: List resources necessary for students to master the objective, i.e., to deliver the curriculum.	Materials (art supplies, sheet music, software)? Equipment (kiln, synthesizer, computer)? Facilities (space for free movement, large flat surfaces)?	

Example Of Turning A Standard Into Curriculum And Assessment

(USING STANDARDS TO "ANCHOR" CURRICULUM AT GRADES 4, 8 AND 12/HIGH SCHOOL)

Steps	Explanation of Steps	Example Based on 8th Grade Music Standard #3.a.
1. Review each standard: Consider whether the standard is appropriate for your district.	Is the standard appropriate? realistic? If not, how might it be revised?	Content Standard 3: **Improvising melodies, variations and accompaniments** Grade 8 Achievement Standard a): **improvise simple harmonic accompaniments**
2. Write curriculum objective:		Example of a curriculum objective based on Standard 3a: Given:
Turn the standard into a description of what students should know and be able to do.	Add more specific content (literature, rhythm patterns, visual arts media) and description of students' actions to clarify exactly what is desired.	a *tape* of a *short (12-16 measure) familiar 3-chord (I-IV-V) folk song* in *duple or triple meter;* in which *the harmony changes no more often than every two measures and always at the beginning of a measure;*
Include in the objective:		
the assessment task, (i.e., what the students will do to show they have mastered the objective);	Creating? Performing? Self-evaluation? Research?	and a *choice of either a keyboard, guitar or Autoharp,* the student will improvise a harmonic accompaniment
and		
the dimensions of the students' work that will be evaluated.	Technical accuracy? Expressiveness? Vocabulary?	using *appropriate chords, meter, style, technique, tone quality and expression.*
3. Consider possible extensions: Stretch the assessment task, if possible, to enable students to demonstrate their mastery of other standards/objectives.	In the interest of getting the most information possible from the assessment, consider how the assessment task can ask students to apply a wider variety of skills and understandings.	Evaluating the dimensions of "*technique, tone quality and expression*" in this objective enables the district to learn how well students have mastered Content Standard 2 (Performing on instruments...), Grade 8 Achievement Standards a-d. To find out whether students have mastered Content Standard 7 (Evaluating music and music performances), the assessment task could also ask students to evaluate their own improvisation on the dimensions described in the above objective, or to compare one of their early attempts at improvisation to their final attempt.

4. Identify evaluation criteria: Describe how the students' products will be evaluated, (i.e., how to distinguish inadequate work from adequate work from excellent work). Note: such sets of evaluation criteria often are referred to as "scoring rubrics" or just "rubrics".	Either: one overall description* of the student at each level of achievement (see example at right); or a separate description* of the student at each level of achievement for each dimension, (i.e., one description of basic, proficient and advanced *technical accuracy;* another description of basic, proficient and advanced *expressiveness;* etc.). *In your guide you will describe these levels of achievement in words, but eventually you will need to collect student work (performances, papers) that exemplifies each level of achievement. Use the examples you have collected to make your evaluations more consistent and to improve your verbal descriptions.	[This is an example of an overall description of three levels of achievement:] Basic (Student is progressing, but hasn't mastered the objective): Student generally makes correct use of the instrument, but physical position may be inconsistent. Student chooses an accompaniment pattern that fits the meter of the work, but may be quite basic. Technical difficulties during performance may cause some meter inconsistency and missed chord changes. Student identifies most chord changes correctly, including all cadences. Performance includes limited or no intentional expression, with most dynamic changes caused largely by technical demands. Proficient (Student has mastered the objective): Student demonstrates correct physical use of the instrument. Accompaniment chords are generally accurate, including all cadences, but performance may include one or two errors of which the student is aware. Chord changes occur at appropriate times. Accompaniment patterns consistently fit the meter and usually fit the style. Student plays with dynamics that fit the general expressive shape of the melody. Advanced (Student's mastery substantially exceeds the objective): Student demonstrates correct physical use of the instrument. Accompaniment chords are accurate and occur at appropriate times. Student may add appropriate chord changes within measures. Accompaniment patterns consistently fit the meter and style, and may include creative or technically difficult variations that enhance the expressive line, cadences or text of the music. Student plays with appropriate tone quality and a high level of expressive nuance.
5. Suggest learning strategies: List recommendations for what students might do to master the objective.	What activity might initiate the unit? What might students do next? How can different learning styles and senses be used to reinforce concepts? Collaborative or individual tasks?	• Sing roots of chords while someone else plays 2- and 3-chord accompaniments. • Listen to and imitate different accompaniment patterns on keyboard, guitar and autoharp. • Play 2- and 3-chord accompaniments by rote.
6. List necessary resources: List resources necessary for students to master the objective, i.e., to deliver the curriculum.	Materials (art supplies, sheet music, software)? Equipment (kiln, synthesizer, computer)? Facilities (space for free movement, large flat surfaces)?	Recording of song; blank cassette tapes; 2 cassette tape decks (one to play song, one to record students' accompaniments); keyboard, guitar and chorded zither (commonly referred to as an Autoharp™)

Example Of Turning A Standard Into Curriculum And Assessment

(USING STANDARDS TO "ANCHOR" CURRICULUM AT GRADES 4, 8 AND 12/HIGH SCHOOL)

Steps	Explanation of Steps	Example Based on 12th Grade Theatre Standard #1
1. Review each standard: Consider whether the standard is appropriate for your district.	Is the standard appropriate? realistic? If not, how might it be revised?	Content Standard 1: Students will create theatre through improvising, writing and refining scripts. Grade 8 Performance Standards: a. individually and in groups, develop characters, environments and actions that create tension and suspense b. refine and record dialogue and action
2. Write curriculum objective:		Curriculum objective based on standard:
Turn the standard into a description of what students should know and be able to do.	Add more specific content (literature, rhythm patterns, visual arts media) and description of students' actions to clarify exactly what is desired.	Given: (conditions under which learning will be assessed) copies of a generic (nonspecific) dialogue for 2 actors, a small collection of props and costumes from which to select, and 15 minutes of preparation and rehearsal time,
Include in the objective:		
the assessment task, (i.e., what the students will do to show they have mastered the objective);	Create? Perform? Self-evaluate? Research?	the student will: (what student will do to demonstrate learning) prepare a scene with a partner creating characters, environments and actions that create tension and suspense;
and		keep a written record of their character, business and blocking decisions; and
the dimensions of the students' work that will be evaluated.	Technical accuracy/fluency/skill? Expressiveness? Vocabulary?	without rearranging or changing the dialogue, prepare it to present to the class. The scene will have a beginning, middle and end, with a believable theme and characters.

3. Consider possible extensions: Consider stretching the assessment task, if possible, to enable students to demonstrate their mastery of other standards/objectives.	In the interest of getting the most information possible from the assessment, consider how the assessment task can ask students to apply a wider variety of skills and understandings.	Evaluate students' acting abilities in terms of the vocal and physical work incorporated into the scene, i.e., Content Standard 2: Students will act by developing, communicating and sustaining characters. Performance Standards: a. analyze dramatic text to discover, articulate and justify character motivation b. invent character behaviors based on the observation of interactions, ethical choices and emotional responses of people c. use acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that reflect artistic choices

4. Identify evaluation criteria: Describe how the students' products will be evaluated, (i.e., how to distinguish inadequate work from adequate work from excellent work). Note: such sets of evaluation criteria often are referred to as "scoring rubrics" or just "rubrics".	Either: one overall description* of the student at each level of achievement; or a separate description* of the student at each level of achievement for each dimension, (i.e., one description of basic, proficient and advanced *technical accuracy*; another description of basic, proficient and advanced *expressiveness*; etc.). *In your guide you will describe these levels of achievement in words, but eventually you will need to collect student work (performances, papers) that exemplifies each level of achievement. Use the examples you have collected to make your evaluations more consistent and to improve your verbal descriptions.	[This is an example of separate criteria for each dimension:] For objective: "Students demonstrate an understanding of the components of a story – beginning, middle and end" and "students will prepare a scene with a partner creating characters, environments and actions that create tension and suspense": Basic: The story had only two of the three elements (beginning, middle and end), and was difficult to follow because it was not logical or believable. There was no evidence of tension or suspense in the story. Proficient: The story had a beginning, middle and end, with a plausible theme. Appropriate tension was developed between the characters. Advanced: The story had a clear beginning, middle and end, with a theme that was continuous and logical. The story achieved a sense of tension and suspense. For objective: "Students will keep a written record of their character, business and blocking decisions": Basic: There is a written record of one of the three decision areas (character, business and blocking decisions). Proficient: There is a written record of most decisions in all three areas (character, business and blocking). Appropriate note-taking technique was used most of the time. Advanced: There is a written record in all three decision areas, using appropriate note-taking technique throughout. For objective: "The student demonstrates the ability to express her or himself physically as well as vocally and verbally": Basic: The actor only used action with some of the dialogue. The actions were not clear, and did little to enhance the meaning of the story. Proficient: The actor used action with most of the lines of dialogue. The actions were not clear, and did little to enhance the meaning of the story. Advanced: The actor used action with every line of the dialogue. The actions chosen by the actor were affecting, clear and logical, and enhanced the meaning of the story.

5. Suggest learning strategies: List recommendations for what students might do to master the objective.	What activity might initiate the unit? What might students do next? How can different learning styles and senses be used to reinforce concepts? Collaborative or individual tasks?	• Students work with a partner. • They focus on creating actions to give meaning to the dialogue provided and to create appropriate tension or suspense. • They rehearse the scene. • The class discusses each performance of the scene.
6. List necessary resources: List resources necessary for students to master the objective, i.e., to deliver the curriculum.	Materials (art supplies, sheet music, software)? Equipment (kiln, synthesizer, computer)? Facilities (space for free movement, large flat surfaces)?	• A generic dialogue of no more than six pairs of short lines or phrases • A selection of small hand props and/or common costume items (hats, jackets, aprons, etc.)

APPENDIX I

SAMPLE CONTENT (REPERTOIRE/LITERATURE) GUIDELINES

Guidelines for selecting stimulus materials for instructional exercises in dance, music, theatre and the visual arts are presented on pages 297 – 300. These guidelines were published by the Council of Chief State School Officers (CCSSO) in 1994 in *Arts Education Assessment and Exercise Specifications*. The CCSSO document targeted the 1996 National Assessment of Educational Progress (NAEP) in arts education.

Guidelines For Selecting Stimulus Materials For Dance Exercises

	Grade 4	Grade 8	Grade 12
Vernacular Dance	**30%** *Include the following American dance forms:* • Folk • Square	**40%** *Include the following movement forms from popular culture:* • Jazz • Tap • Popular • Musical Theatre	**30%** *Include the following movement forms from popular culture:* • Jazz • Tap • Popular • Music Video • Musical Theatre
Western Theatrical Dance	**40%** • Creative Movement • Creative Dance	**30%** • Creative Movement • Creative Dance	**40%** *Include Western theatrical dance forms from the following historical and stylistic periods:* • Pre-Classic through Contemporary • First half of 20th century[1] • Second half of 20th century[2] • Post 1960s Modern Dance
Dance Outside the Western Tradition	**30%** *Include popular and theatrical classical dance forms from:* • Asia • Africa • Caribbean • Latin America • Middle East	**30%** *Include popular and theatrical classical dance forms from:* • Asia • Africa • Caribbean • Latin America • Middle East	**30%** *Include popular and theatrical classical dance forms from:* • Asia • Africa • Caribbean • Latin America • Middle East

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[1] Refer to *Pre-Classic Dance Forms*, by Louis Horst, for a complete listing of Western theatrical dance forms from the Pre-Classic period.

[2] Refer to *Ballet and Modern Dance*, by Susan Arc, for a complete listing of 20th century Western theatrical dance forms.

Guidelines For Selecting Stimulus Materials For Music Exercises

	Grade 4	Grade 8	Grade 12
Western Art Music (By Style Periods)	25% Baroque through Contemporary	40% Renaissance through Contemporary	40% Medieval through Contemporary
American Folk and Popular Music	50% • Traditional songs (e.g., work songs, spirituals, game songs, rounds, 19th century popular songs, ballads) • Instrumental music (e.g., dance tunes, ragtime, Dixieland, jazz) • Contemporary pop (e.g., rock, top 100, Latin American, soul)	35% *Include Grade 4 categories, and add:* • blues • gospel • jazz • country • Broadway musicals	35% *Include Grade 8 categories, and add:* • hybrid or fusion rock • historical songs (Civil War, Great Depression • reggae • jazz standards and various jazz subcategories (bebop, boogie-woogie)
Music Outside the Western Tradition	25% • Native American Indian • Sub-Sahara African • Latin American • Asian	25% *Include Grade 4 categories, and add:* greater country-specific content (e.g., drumming from Ghana, calypso songs from various Caribbean islands, koto playing from Japan)	25% *Include Grade 8 categories, and add :* greater country-specific content (e.g., classical Indian sitar, Indonesian gamelan, world-beat influence on popular music)

Guidelines For Selecting Stimulus Materials For Theatre Exercises

	Grade 4	Grade 8	Grade 12
Theatre	**10%** • Dramatic Literature • Children's Plays	**30%** • Rituals Native American African Other Cultures • Shakespeare • Comedy • American Musical • Serious Drama	**40%** *Draw from Grade 8 categories, and add:* • Epic Theatre • Spanish Golden Age • U.S. Latino • African American • Asian American • Tragedy (Greek) • Absurd • 20th Century American and World Drama
Literature	**40%** • Fairy tales • Folk tales • Children's Literature • Poetry	**25%** *Draw from Grade 4 categories, and add:* • 19th Century American and European • Modern • World African, Asian Latin American	**15%** *Draw from Grade 8 categories*
Film and Television	**10%** • Television • Film	**20%** *Draw from Grade 4 categories, and add:* • Social realism • Special effects	**25%** *Draw from Grade 8 categories, and add :* • Documentary • Experimental[4] • Foreign films[5]
Other	**40%** • Visual arts[1] • Music[1] • Dance[1] • Historical and current events[2] • Artifacts[3]	**25%** *Draw from Grade 4 categories, and add:* • Anthropology[6]	**20%** *Draw from Grade 8*

[1] Visual arts, music or dance: a piece of visual art, music or dance to serve as a prompt for creating an improvisation

[2] Historical and current events: a depiction of an historical event or a newspaper or magazine clipping of a current event to serve as a prompt for creating an improvisation

[3] Artifacts: e.g., simple tools like an egg beater, a bone, a letter, etc.

[4] Experimental: e.g., MTV

[5] Foreign films: e.g., 400 Blows, Dreams, Red Balloon

[6] Anthropology: rituals or customs from various cultures

Guidelines For Selecting Stimulus Materials For Visual Arts Exercises

The categories for stimulus materials are meant to provide a broad view of visual art from a historical as well as geographic perspective. It will be important to select images and examples that are appropriate to the grade level. Color print reproductions or three-dimensional reproductions of works of art/design need to reflect the diversity of art styles, periods and cultures, as well as representation of fine and folk or craft traditions.

Geographic Regions/Cultural Groups		Percent of tasks developed
African		15%
Asian	Near/Middle East	10%
	Far East	10%
Australian/Pacific		10%
European		20%
North America		20%
South America		15%

Time Periods (Global Scope)	Percent of tasks developed
pre-13th century	20%
13th - 14th centuries	10%
15th - 16th centuries	10%
17th - 18th centuries	15%
19th century	15%
20th century: 1900-1950	15%
20th century: 1950-present	15%

Media/Processes Guidelines

Because of the nature of the creative process and the flexible quality of media, it is artificial to list specific media and processes according to grade level. Experienced, trained art and design specialists who develop the exercises can suggest appropriate exercise-specific materials.

- A wide range and variety of media and processes should be available including: two-and-three-dimensional, time and space, wet/dry, direct/indirect, traditional/high tech.
- Media and process choices should reflect those likely to be found in most school environments (media such as pencil, charcoal, chalk and oil pastels, crayons, color markers, watercolor, acrylic, tempera, drawing paper, construction paper, cardboard, foamcore board, mat board, white glue, yarn, fabric, clay; processes such as drawing, painting, basic printing techniques, sculpture, collage, assemblage).
- Choice of media and processes is to be relevant to the theme, ideas and cultures represented in a task. (For example: If working on a theme of relationship to others through a mask study, it is not appropriate to ask students to "copy" an African mask, rather to think of how we "mask" our personalities and feelings and design a personal mask for a specific situation related to the students' own real-life situations.)
- Media and processes are to be age appropriate. They should be "forgiving" and tolerant of handling by young and/or inexperienced students. Media choices should be of good quality. All major manufacturers of art media have a range of quality which conform to the high health and safety standards of most schools.

APPENDIX J

PROFESSIONAL TEACHING STANDARDS FOR MUSIC AND VISUAL ARTS

Discipline-based professional teaching standards for teachers of music and visual arts, presented on pages 302 – 305, were published by the Connecticut State Department of Education in *Connecticut's Common Core of Teaching* (1999). These standards represent the unique knowledge, skills and competencies required for successful teachers of art and music. Collectively, the discipline-specific standards and the "foundational skills and competencies" – which are common to all teachers from pre-kindergarten through Grade 12 – outline the knowledge, skills and competencies that teachers in each discipline must develop to help their students learn and perform at high levels.

Discipline-Based Professional Teaching Standards For Teachers Of Music

I. **Knowledge of Music**

Music teachers research and are knowledgeable about a variety of music from diverse cultural traditions and historical periods, including contemporary. Key domains of knowledge include:

- representative musical works and composers;
- distinguishing characteristics of representative music genres;
- performance practices for representative music genres; and
- exemplary conductors, performers and performing groups.

II. **Applied Musicianship**

Music teachers communicate about, respond to, create and perform music accurately and artistically. Key domains include the ability to:

- convey artistry and musical ideas through conducting and expressive gesture;
- respond to (select, analyze, interpret and evaluate the quality of) music and music performance with artistic insight;
- create (imagine, plan, make, evaluate, refine, present) improvised and/or composed melodies, accompaniments, arrangements and variations;
- perform (select, analyze, interpret, rehearse, evaluate, refine and present) a varied repertoire, and/or appropriate accompaniments;
- sight-sing simple melodies;
- perform music accurately and artistically from notation on at least one primary instrument; and
- demonstrate appropriate tone and performance techniques on a variety of secondary instruments, including voice, keyboard instrument, standard beginning-level band and orchestral instruments, and standard classroom instruments.

III. **Importance of Music**

Music teachers draw on an understanding of the nature and significance of music and its relationship to other arts and disciplines, to communicate its aesthetic, educational and societal value.

IV. **Creating Music**

Music teachers plan and provide sequential, developmentally appropriate instruction that empowers students to independently **create** (imagine, plan, make, evaluate, refine and present) music through improvisation, arranging, harmonization and composition. Music teachers help students develop the skills and understandings – aural, theoretical, notational, technical – and personal "voice" which provide the foundation for creating music that is both technically sound and expressive.

(continued)

V. **Performing Music**

Music teachers plan and provide sequential, developmentally appropriate instruction that empowers students to independently **perform** (select, analyze, interpret, rehearse, evaluate, refine and present) music. Music teachers help students develop the skills and understandings – aural, technical, notational, stylistic, expressive – necessary to perform accurately and artistically.

VI. **Responding to Music**

Music teachers plan and provide sequential, developmentally appropriate instruction that empowers students to independently **respond** to (select, analyze, interpret and evaluate) music. Music teachers help students develop the aural and theoretical skills and understandings, vocabulary and familiarity with representative musical examples that provide the foundation for understanding and communicating about music.

VII. **Learning Environment**

Music teachers establish and maintain a positive environment, conducive to developing students' independent musicianship and future participation in music.

VIII. **Reflection and Professional Growth**

Music teachers pursue lifelong learning through reflective practice, musical and professional development, and participation in music making.

IX. **Leadership**

Music teachers help their school and community develop an appropriate vision of, and commitment to providing, a quality music/arts education for all students.

Discipline-Based Professional Teaching Standards For Teachers Of Visual Arts

I. **Knowledge of Visual Arts**

Art teachers research and respond knowledgeably to art forms, artists and works from diverse historical and contemporary cultures. Key domains of knowledge include:

- representative artists, art works, artifacts and objects in a variety of media;
- key characteristics of representative genres and styles from diverse cultures, peoples and historical periods;
- traditions in and influences of art, design and the making of artifacts; and
- art criticism and aesthetics.

II. **The Making of Art**

Art teachers convey meaning through skillful art making in a variety of media. Key domains of knowledge include:

- a high level of technique and expressiveness in at least one visual medium; and
- appropriate technique and processes in a variety of visual media, including:
  - 2-dimensional (such as drawing, painting, print-making and photography),
  - 3-dimensional (such as sculpture, ceramics and crafts), and
  - computers and other electronic media (such as video and film).

III. **Importance of the Visual Arts**

Art teachers understand the nature and significance of the visual arts and the connections to other arts, other disciplines and daily life to articulate the educational, communicative, historical and cultural values of the visual arts.

IV. **Curriculum Planning**

Art teachers design comprehensive, sequential curriculum that is developmentally appropriate and empowers students to carry out the artistic processes of creating and responding to art.

V. **Knowledge of Students**

Art teachers plan and implement instruction that reflects knowledge of students' artistic, intellectual and physical development.

VI. **Instructional Resources**

Art teachers create, select and adapt a variety of appropriate art works, technologies and other resources to plan and support student learning.

(continued)

VII. **Instruction**
Art teachers use a variety of safe and developmentally appropriate art media, techniques, teaching methods and strategies to promote a high level of understanding and artistic achievement.

VIII. **Reflection and Professional Growth**
Art teachers pursue lifelong learning and improvement through reflective practice, artistic and professional development, and participation in art making.

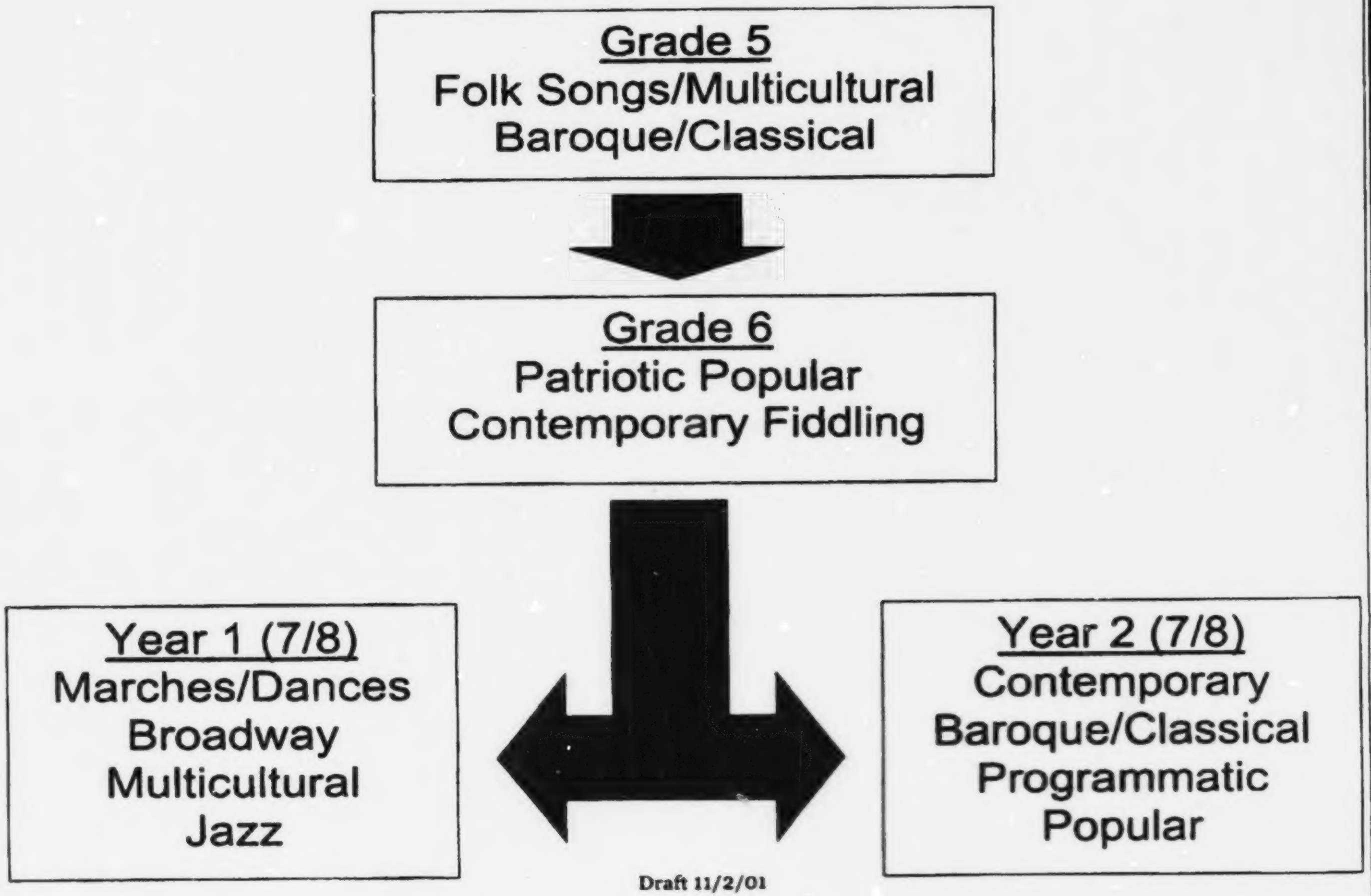
IX. **Leadership**
Art teachers articulate and enhance the role of the arts and arts education in the school and community as well as demonstrate organizational skills and take an active role in educational decision making.

APPENDIX K

SAMPLE MUSIC ENSEMBLE REPERTOIRE CYCLE AND LITERATURE LIST

Region 15 Middle School Instrumental Repertoire Cycle
Region 15 High School Band And Orchestra Repertoire Cycle
Region 15 Middle School And High School Chorus Repertoire Cycle
East Hartford Band Cycle For Style/Genres, Grades 5 – 12

Region 15 Music Department
MS Instrumental Repertoire Cycle



Grade 5
Folk Songs/Multicultural
Baroque/Classical

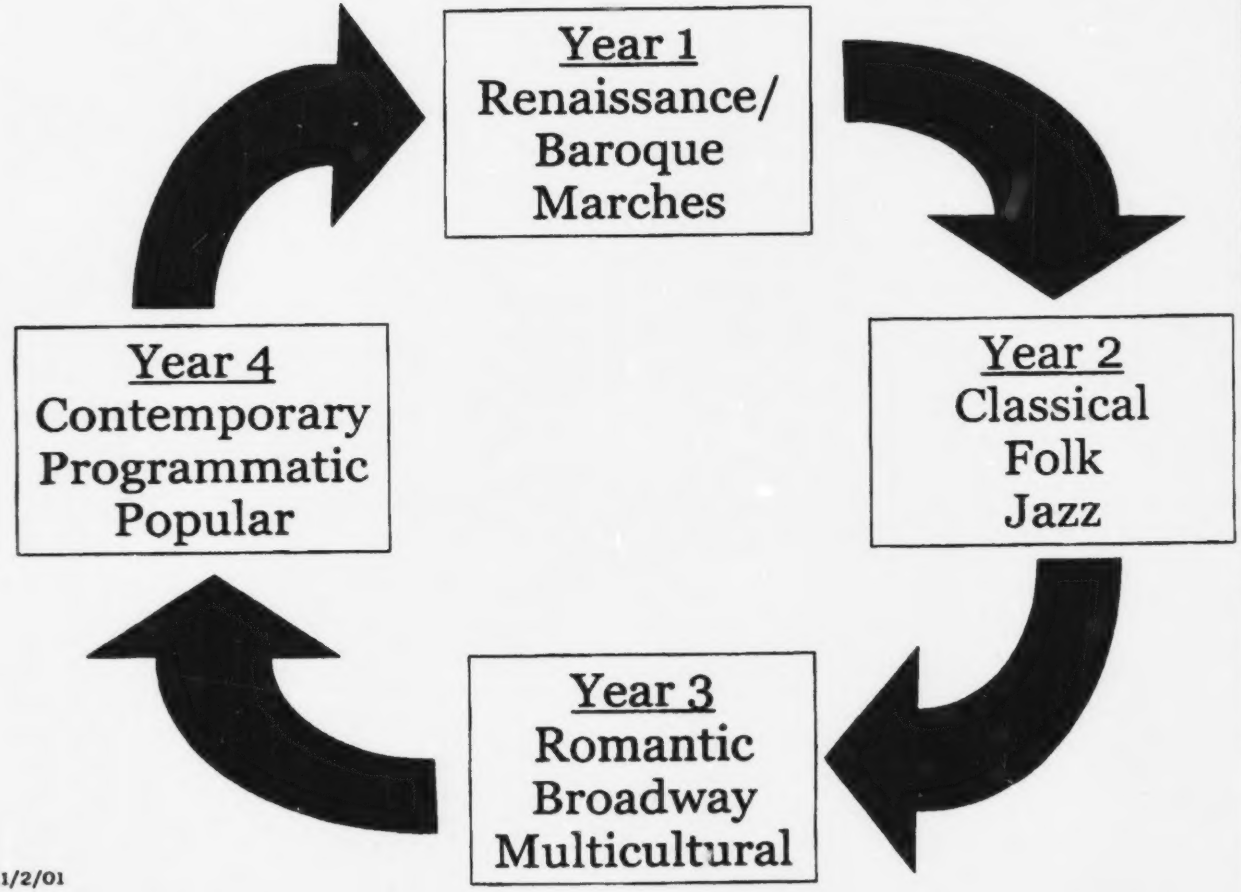
Grade 6
Patriotic Popular
Contemporary Fiddling

Year 1 (7/8)
Marches/Dances
Broadway
Multicultural
Jazz

Year 2 (7/8)
Contemporary
Baroque/Classical
Programmatic
Popular

Draft 11/2/01

Region 15 Music Department
HS Band and Orchestra Repertoire Cycle



Year 1
Renaissance/
Baroque
Marches

Year 2
Classical
Folk
Jazz

Year 3
Romantic
Broadway
Multicultural

Year 4
Contemporary
Programmatic
Popular

Draft 11/2/01

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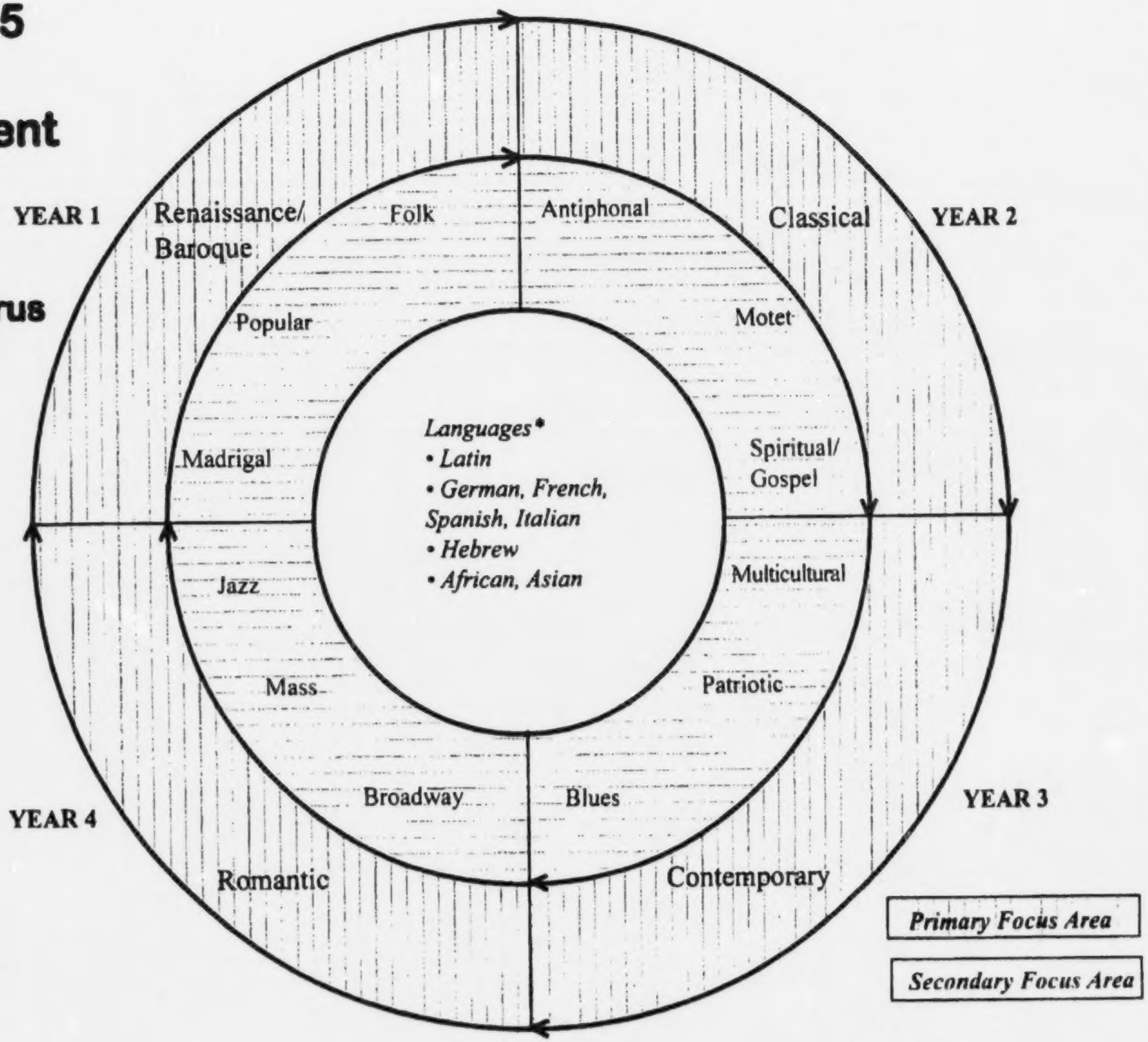
Region 15 Music Department

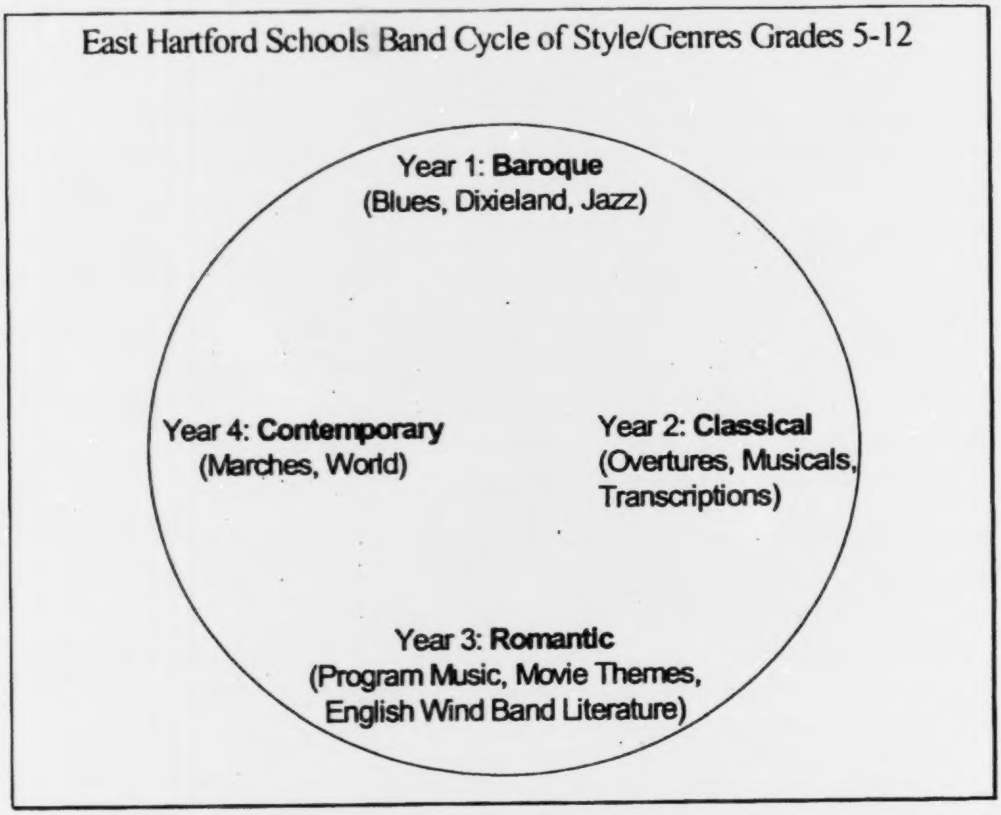
MS/HS Chorus Repertoire Cycle

(Grades 5-8 and grades 9-12)

Revised 11-07-01


YEAR 1
Renaissance/ Baroque
Folk
Antiphonal
Classical
YEAR 2
Popular
Motet
Madrigal
Spiritual/ Gospel
Languages*
• Latin
• German, French, Spanish, Italian
• Hebrew
• African, Asian
Jazz
Multicultural
Mass
Patriotic
Broadway
Blues
YEAR 4
YEAR 3
Romantic
Contemporary
Primary Focus Area
Secondary Focus Area

**Each of the languages listed are connected to styles/ periods within the cycle. Students will experience each language at least once by the completion of one cycle.*


East Hartford Schools Band Cycle of Style/Genres Grades 5-12
Year 1: **Baroque**
(Blues, Dixieland, Jazz)
Year 2: **Classical**
(Overtures, Musicals, Transcriptions)
Year 3: **Romantic**
(Program Music, Movie Themes, English Wind Band Literature)
Year 4: **Contemporary**
(Marches, World)

East Hartford students enter the above wind band style/genre cycle when they begin instrumental study in grade five, and repeat the cycle at a higher level of sophistication beginning in the ninth grade.

This cycle indicates in bold letters the **primary style/genre focus** for each of the four years, and lists in parentheses the secondary styles/genres of literature that will also be studied.

Students will study a variety of quality literature selected by the music teachers to develop their understanding of each of the primary focus areas. They will study each secondary style/genre through one in-depth study unit built around a selected work.

Music Model Curriculum Project
East Hartford Public Schools
Middle School Band Literature

<table>
<tr><th>Title</th><th>Composer/Arranger</th><th>Publisher</th><th>Style</th><th>Level</th><th>Standards Connection</th></tr>
<tr><td>Anasazi</td><td>Edmondson</td><td>Queenwood</td><td>World</td><td>1</td><td>2,3, 5,6,8,9</td></tr>
<tr><td colspan="6">Description: Study of Anasazi Indians from Mexico; possible interdisciplinary links; possible development of variations on the melody.</td></tr>
<tr><td>Hotaru Koi</td><td>Nancy Fairchild</td><td>Presser</td><td>World</td><td>½</td><td>2,3,5,6,8,9</td></tr>
<tr><td colspan="6">Description: Study of Japanese folksong and culture; possible interdisciplinary links studying haiku; possible development of variations on the melody.</td></tr>
<tr><td>African Folk Trilogy</td><td>Ann McGinty</td><td>Queenwood</td><td>World</td><td>1</td><td>2,5,6,8,9</td></tr>
<tr><td colspan="6">Description: Based on three authentic African children songs with integral percussion part.</td></tr>
<tr><td>Irish Tune from County Derry</td><td>arr. Cook</td><td>Belwin Mills</td><td>World</td><td>1</td><td>2,5,6,8,9</td></tr>
<tr><td colspan="6">Description: Based on traditional Irish melody Danny Boy with trumpet solo; opportunities to listen to and analyze several different variations of this popular song.</td></tr>
<tr><td>Cajun Folk Suites</td><td>Tichele</td><td>Manhattan Beach</td><td>World/Com</td><td>3</td><td>2,3,6,8,9</td></tr>
<tr><td colspan="6">Description: Authentic treatment of traditional Cajun folk songs. Students have the opportunity to create rhtythmic accompaniment or embellish the traditional folk melody.</td></tr>
<tr><td>Fantasia on Dargason</td><td>Holst; arr. Story</td><td>Belwin</td><td>Theme/Var
Contemporary</td><td>2 ½</td><td>2,5,6,9</td></tr>
<tr><td colspan="6">Description: Based on Holst Second Suite; uses Dargason and Greensleeves; study of two folk songs;6/8 combined with ¾. Students can listen to and analyze original version to make comparisons. (Fennell version)</td></tr>
</table>

Chorale and Variation Anne McGinty Queenwood Theme/Var 2 2,3,6,9,
Description: This piece provides students with the opportunity to develop independent and ensemble skills while experiencing a quality Bach transcription of a 15th century Latin hymn. Students can list methods of varying the melody and create their own variation.

American Verses T. Broege Manhattan Beach Theme.Var Contemporary 3 1,2,3,4,6,9
Description: "America the Beautiful" is transplanted into a contemporary setting in each variation. Students are provided with the opportunity to sing the familiar melody, observe variations, embellish melodies, or rhythmic and harmonic accompaniment.

Hoosier Suite Robert Smith Belwin Suite Contemporary 2 ½ 2,5,6,
Description: Based on a collection of three dance-like forms. Analyze stylistic changes; fast-slow-fast movements.

Rondo for Band Richard Saucedo Hal Leonard Rondo 1 ½ 2, 5, 6
Description: Good piece to teach rondo form.

Reggae Variations Victor Lopez Pepper World/ Var. 1 2, 5, 3,6
Description: Students can improvise melodies in the reggae style over the reoccurring chord patterns; can also be used to improvise percussion parts.

Three Ayres from Gloucester H.M.Stuart Shawnee Press World/Rom 3 2,3,6,9
Description: Written in early English folk song tradition.

Firebird Suite Excerpts Stravinsky/ arr. Bocook Hal Leonard Dance Contemporary 2 ½ 2, 5, 6, 8
Description: Students can study ballet form while studying the 20th century music.

Nimrod (Enigma Variations) Elgar/ arr. Bocook Pepper Theme/Var. Romantic 2 ½ 2, 5, 6
Description: Good selection to analyze the form.

Festive Overture	Bocook	Jensen	Contemporary	2	2,5,6,7
Air for Band	F.Erickson	Bourne	Contemporary	2	2,5,6,7,9
Lantern In the Window	R.Sheldon	Barnhouse	Contemporary	2	2,5,6,7,8,9
Crown Point	Hale	TRN	Contemporary	2	2,5,6,7
Everest	DelBorgo	Carl Fisher	Contemporary	2 ½	2,5,6,7,8
1812 Overture	Balent	Warner Bros.	Romantic	2	2,5,6,7,8,9
Great Gate of Kiev	arr. Eymann	Belwin Mills	Romantic	2	2,5,6,7,8,9
Thus Spake Z	D.Thomas	Pepper	Romantic	2	2,5,6,7,8,9
Beethoven's 5th	Holcomb	Midway Band	Classical	2	2,5,6,7,9
Eine Kleine Nachmusick	Dietemyer	Kendor	Classical	2	2,5,6,7,9
Renaissance Suite	arr. Curnow	Hal Leonard	Pre-Baroque	3	2,3,6,8,9

Description: This piece is based on three 16th century dances by Susato. Students can learn about typical Renaissance dance forms, thus connecting to the style, tempo, form, and intent of the music.

Selections from Capriol Suite	Longfield	Hal Leonard	Pre-Baroque	2	2,6,8,9

Description: Based on a suite of six Renaissance dances. Students can learn about typical Renaissance dance forms connecting the style, form and intent of the music.

Prelude and Fugue in Bbm	Bach/Moehlmann	Warner Bros.	Baroque	3	2,4,6,9

Description: This piece is challenging and provides students the opportunity to develop skills in performing the counterpoint of Bach. Based on analysis of the fugue form, students can identify and arrange additional variations.

Sleepers Awake	Bach/Eymann	Winn Pub. Series	Baroque	2	1,2,5,6,7,9
Jesu Joy of Man's	Bach/Ployhar	Winn Pub. Series	Baroque	2	1,2,5,6,7,9
Pachebel's Canon	Pachebel/Balent	Warner Bros.	Baroque	2	2,3,5,6,7,9

East Hartford Public Schools

MODEL CURRICULUM PROJECT

High School Repertoire Cycle Literature List

I. Marches

II. English

III. Overtures

IV. Folk Songs

MARCHES

Marches are the first original band music, and are therefore an important component of any instrumental curriculum. Marches offer the opportunity to address Content Standards: 1, 2, 5, 6, 7, 8 and 9. Marches provide an opportunity to study the march form and its development over the past century. Students can analyze the form and use the form to develop their own compositions.

- Commando March, by Samuel Barber/Curnow; Medium Easy
- Thunder and Blazes, by Julius Focik/Holcombe; Medium
- Aguero, by Jose Franco/Foster; Medium
  (A Spanish March)
- Valdres, by Johannes Hanssen/Curnow; Medium Easy
  (A simplified treatment of this work)
- Stars and Stripes Forever by John Phillip Sousa; Medium Advanced
- Emblem of Unity by J.J. Richards/Swearingen; Medium
- The Sinfonians by Clifton Williams; Medium Advanced
- The Belle of Chicago by J. P. Sousa/Byrne; Medium
- The Melody Shop by Karl/Glover

ENGLISH WIND BAND LITERATURE

English Music provides the opportunity to address Content Standards: 1, 2, 5, 6, 7, 8, and 9. Melodies tend to be cantabile, providing opportunities to develop a singing style on many beautiful themes. Additionally, there these pieces offer great opportunities to work on solo/soli and tutti. Many outstanding bands have recorded these pieces, offering excellent listening and analyzing opportunities for students using varied performances and interpretations. Harmonies tend to be complex, which affors a great opportunity to discuss harmony and form. The study of England's music and composers lends itself to addressing content standard 9.

- English Folk Songs Suite by Ralph Vaughan Williams
- Flourish for Wind Band by Vaughn Williams; Medium Easy
- First Suite in Eb by Gustav Holst; Medium Advanced
- My Robin is to the Greenwood Gone, Percy Grainger/Fred Sturm; Medium
- First Suite in F by Gustav Holst; Medium Advanced
- Marching Song by Gustav Holst; Medium
- Toccata Marziale by Vaughan Williams; Medium
- Hammersmith by Gustav Holst; Medium
- Children's March by Percy Grainger; Medium
- Irish Tune from County Derry by Percy Grainger; Medium Advanced

OVERTURES

The "overture" genre lends itself to discussions of historical context, which can lead into the study of opera overtures and instrumental overtures. Most concert band overtures tend to be one-movement overtures. The most characteristic overtures are works that were inspired by history, nature, literature, etc.

Content Standards 1,2,5,6,7, and 9 can all be addressed easily through the study of Overtures.

- Summer Dances by Brian Balmages; Medium
  Energetic piece filled with very vibrant rhythms. The piece is surrounded by 6/8 time with a slow middle that is light in texture – not as driving as the other outside sections.
- Overture in Eb by Charles Carter; Medium
- Dedication Overture by Vittorio Giannini; Medium
- Fanfare and Flourishes by James Curnow; Medium
- American Civil War Fantasy by J. Bilik; Medium Advanced
  Content Standards: 1,2,5,6,7, and 9
- Pageant by Vincent Persichetti; Medium Advanced
  Content Standards: 1,2,5,6,7
- River of Life by Steven Reineck; Medium
  Content Standards: 1,2,5,6,7
- Overture to a New Beginning by Douglas Wagner; Medium Easy
  Ternary Form using mixed meters and syncopation. The middle section is followed by a percussion interlude before the return of Theme A. Content Standards: 1,2,5,6,7
- Overture 1812 by Peter Tchaikovsky/Kimural Medium Advanced
  Content Standards: 1,2,5,6,7,8,9
- Blue Lake by John Barnes Chance; Medium Advanced
  Content Standards: 1,2,5,6,7,8
- Seagate Overture by James Swearingen; Medium
  Content Standards: 1,2,5,6,7, and 8

FOLK SONGS

Folk Songs provide the opportunity to study world cultures, as well as addressing content standards 1, 2, 5, 6, 7, 8 and 9. Folk Songs are cantabile and often have lyrics. Students can learn to sing the songs, which aids in musical development while helping students learn the cultural context of the music. Folk Songs tend to be less complex in harmony, so they also can be analyzed quite easily.

- Sea Songs by Vaughan Williams; Medium
  English sea songs
- Variations of a Korean Folk Song by John Barnes Chance
- Chorale and Shake Dance by J. Zdleclik
- American River songs by Pierre LaPlante; medium
  featuring: Down the River; Shenandoah; The Glendy Burk and a Creole Bamboula Tune
- Irish Tune from County Derry and Shephard's Hey by Percy Grainger
- Cajun Folk Song by Frank Tichelli; Medium
  Featuring: La Belle Et Le Capitaine and Belle
- Shenandoah by Frank Tichelli; Medium
- Folk Dances by D. Shostakovich/Reynolds; Medium
- American Folk Rhapsody No. 1 by Clare Grundman; Medium
  Including: My Little Mohee, Shantyman's Life, Sourwood Mountain and Sweet Betsy from Pike
- Amazing Grace by Frank Tichelli; Medium
- Greensleeves by Alfred Reed; Medium
- The New American Folk Rhapsody by Ellio Del Borgo; Medium
  Featuring: Sweet Betsy from Pike and Skip to My Lou
- West Highlands Sojum by Robert Sheldon; Medium
- Twas in the Moon of Wintertime by Robert W. Smith; Medium Advanced
  Featuring the traditional Huron Indian/Canadian carol

APPENDIX L

POLICY ON RELIGIOUS AND CULTURAL RECOGNITION
South Windsor Public Schools

1.0 Recognition of Religious Beliefs and Customs

1.1 No religious belief or nonbelief shall be promoted by the school district or its employees and none should be disparaged.

1.2 Except as set forth in Paragraph 1.3 below, students and staff members should be excused without penalty from participating in activities which are contrary to their religious beliefs.

1.3 Administrators may require students and staff to participate in such activities if, in the administrator's judgment (1) non-participation would seriously impair important instructional objectives, and (2) there is no less intrusive method for achieving those important instructional objectives.

2.0 Religious Days

2.1 The school district's calendar should be prepared to accommodate major religious days (a day of historical and cultural significance that affects a number of students) to the extent practicable, so as to minimize conflicts with personal observance of religious days.

2.2 Student absences from school, or from extracurricular activities, to observe a religious day shall be excused without penalty.

2.3 Parents who wish to have their children excused from school or extracurricular activities for religious purposes shall so advise the principal or designee in writing.

2.4 When the school is in session on a major religious day no examinations shall be given, no major new assignments shall be made, and no new areas of study shall be introduced.

3.0 Religion In the Curriculum

3.1 The historical and contemporary value, and the origin of the religious days may be addressed in elementary and secondary curricula, if presented in an unbiased and objective manner without indoctrination.

3.2 The inclusion of religious literature, music, drama and the arts in the curriculum and in school activities is permitted. Such educational programs must be:

a. intrinsic to the learning experience in the various fields of study;
b. presented objectively;
c. accurate in content; and
d. developmentally and age-appropriate.

3.3 Such education programs should be the direct and sole responsibility of Board of Education employees whose employment requires a state certificate.

3.4 Religious themes in the arts, literature and history should be only as extensive as necessary for a balanced and comprehensive study of these areas. Such studies should neither promote nor inhibit religious belief or nonbelief.

3.5 Religious symbols, such as a cross, menorah, crescent, Star of David, creche, symbols of Native American religions, or other symbols that are part of a religious day are permitted as a teaching aid or resource provided that:

a. the sole purpose of the religious day display is educational; and
b. such symbols are displayed on a temporary basis as an example of the cultural and religious heritage of the religious day.

3.6 Student-initiated expressions to questions or assignments which reflect their beliefs or nonbeliefs about religious themes shall be accommodated, provided that classroom instruction shall maintain neutrality as to matters of religion.

3.7 Students may express a religious belief or nonbelief in compositions, art forms, music, speech and debate, provided that such expression does not interfere with classroom instruction or the responsibility to maintain neutrality as to matters of religion in the educational programs of the district. Teachers should not encourage or discourage such expressions.

4.0 Administration

4.1 The principal shall be responsible for observing the Board of Education policy and these guidelines in planning and supervising instructional activities in the schools.

(Adopted 6/23/92)

POLICY ON SEPARATION OF CHURCH AND STATE
South Windsor Public Schools

Recognition Of Pluralism

To endorse pluralism is to understand and appreciate the differences that exist among the nation's citizens. It is to see these differences as a positive force in the continuing development of a society which professes a wholesome respect for the intrinsic worth of every individual.

The South Windsor school district recognizes its responsibility to prepare students to accept and value diversity and develop positive attitudes about the richness and greatness of a pluralistic society.

Accordingly, the school district shall foster understanding and mutual respect regarding race, gender, ethnicity, socioeconomic background and religious beliefs.

Religious Beliefs And Customs

The school district shall encourage all students and staff members to appreciate and be respectful of each other's views on religion. The curriculum at every level presents opportunities for providing learning experiences to develop understanding, appreciation and respect for religious diversity.

Religious institutions and practices are central to human experience, past and present. An education excluding such a significant aspect of human culture would be incomplete. In presenting information concerning religion, the school district and its staff must recognize the responsibility under the state and federal constitution to remain neutral with regard to religion and not to inhibit or advance any particular viewpoint as to religion. Teaching about religion should be conducted in a factual, objective and respectful manner.

(Adopted 6/10/97)

APPENDIX M

CONNECTICUT PUBLIC ARTS-CENTERED AND ARTS MAGNET SCHOOLS

Editor's Note: A discussion of the differences between arts-centered and arts magnet schools can be found in Chapter 5 on pages 217 and 218. Listings provided in Appendix M were current at the time publication.

HOT Schools

Connecticut's network of HOT (Higher Order Thinking) Schools consists of arts-centered schools that organize their curriculums around the arts, the other academics and democracy. Although the original HOT Schools were elementary schools, the program has been gradually expanding into secondary-level schools. For further information contact the Connecticut Commission on the Arts at (860) 566-4770 or see http://www.ctarts.org/hot/index.htm

Elementary And Middle Schools

University of Hartford Magnet School (UHMS)
196 Bloomfield Avenue, Hartford, CT 06105
Tel. (860) 236-2899 Fax (860) 236-2062
http://www.hartford.edu/
Grade Level: PK-4 Enrollment: 296

Participating Districts: Avon, Bloomfield, Farmington, Hartford, Simsbury, West Hartford, Wethersfield

This magnet school on the University of Hartford campus is based on the theory of multiple intelligences developed by Howard Gardner of Harvard University. This theory proposes that each person has the ability to develop a variety of different kinds of "intelligences." Gardner has identified eight distinct types of intelligence: linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, intrapersonal and naturalistic. UHMS is founded on the belief that each of these eight types of intelligence has importance in a child's life. Each of the intelligences provides an avenue for greater learning. UHMS will help students develop their basic skills by presenting a prekindergarten through Grade 4 curriculum that is aligned with *The Connecticut Framework: K-12 Curricular Goals and Standards.*

Rotella Interdistrict Magnet School
380 Pierpont Road, Waterbury, CT 06705-3905
Tel. (203) 574-8168 Fax (203) 574-8045
Grade Level: PK-5 Enrollment: 521

Participating Districts: Bristol, Cheshire, Monroe, Naugatuck, Newtown, Plymouth, Thomaston, Waterbury, Watertown, Wolcott

This school includes an after-school enrichment program with emphasis on the fine arts, an interactive multimedia program using state-of-the-art audio and video equipment, computer technology, a prekindergarten program, full-day kindergarten, a breakfast program and special education programs highlighted by an applied behavioral analysis program. The world of the arts will be infused into the curriculum in a team-oriented program recognizing each student's individual abilities in the realm of multiple intelligences.

Betsy Ross Arts Middle Magnet School
185 Barnes Ave., New Haven, CT 06513
Tel. (203) 946-8974 Fax (203) 946-5824
http://www.rossarts.org/
Grade Level: 5-8 Enrollment: 340

Participating Districts: Ansonia, Branford, Clinton, East Haven, Guilford, Hamden, Milford, New Haven, North Branford, North Haven, Oxford, Shelton, West Haven, Wolcott, Regional School District 5

At the Betsy Ross Arts Middle Magnet School, children are taught to see, think and move in ways they never considered before. The school's philosophy is that the skills of the artist – a creative approach to problem solving and an ability to express oneself – are the same skills required in all academic disciplines. It is the school's goal to help students make the connections; understand how one art form builds on another; see how all disciplines relate to one another; and draw on their arts experience to develop a new approach to learning. Academic instruction covers language arts, math, social studies, science and optional foreign language. The arts program is taught by professional artists. Students work daily with practicing artists who provide instruction in visual arts, theatre, dance, music, creative writing and photography. Each student attends classes in four or five of these areas to gain familiarity with the basic art forms, chooses a specialty, and pursues in-depth study with one of the artist/teachers in twice-weekly sessions.

Part-Day High School Programs

ACES Educational Center for the Arts
55 Audubon Street, New Haven, CT 06510
Tel. (203) 777-5451 Fax (203) 782-3596
http://www.aces.k12.ct.us/programs/arts/eca/eca.asp
Grade Level: 9-12 Enrollment: 237

Participating Districts: Branford, Cheshire, East Haven, Fairfield, Guilford, Hamden, Madison, Meriden, Milford, New Haven, Newtown, North Haven, Oxford, Seymour, Shelton, Stratford, Wallingford, West Haven, Wolcott, Regional School Districts 5, 9 and 15

The Educational Center for the Arts offers programs in dance, instrumental and vocal music, poetry/prose, theatre and visual arts. The curriculum is designed to develop student talent by placing students in courses or projects where they work as an artist with a professional artist/teacher to achieve a balance in developing technical skills, imagination and critical thinking skills. Students attend half time.

Greater Hartford Academy of the Arts
15 Vernon Street, Hartford, CT 06106
Tel. (860) 757-6300 Fax (860) 757-6382
http://www.crec.org/academy/
Grade Level: 9-12 Enrollment: 331

Participating Districts: Avon, Bloomfield, Bolton, Bristol, Colchester, Coventry, Cromwell, East Granby, East Hampton, East Hartford, East Windsor, Ellington, Enfield, Farmington, Glastonbury, Granby, Hartford, Litchfield, Manchester, Meriden, Middletown, New Britain, Newington, Rocky Hill, Simsbury, South Windsor, Southington, Suffield, Tolland, Torrington, Vernon, West Hartford, Wethersfield, Winchester, Windsor, Windsor Locks, Woodstock, Regional School Districts 4, 6, 7, 8, 13, 17 and 19

The Greater Hartford Academy of the Arts offers basic and advanced study in seven arts areas — music, theatre, dance, visual arts, film and television, theatre production and design, and creative writing. The educational goals of the program are to develop talent in high school students, thereby developing their self-confidence and self-esteem; to enhance understanding of and appreciation for cultural diversity; to foster flexible ways of thinking; to engage the imagination; and to expose students to performances by professional artists. Students attend half time.

Regional Center for the Arts (RCA)
510 Barnum Avenue, 3rd Floor, Bridgeport, CT 06608
Tel. (203) 368-6006 Fax (203) 365-8846
http://www.ces.k12.ct.us/new/magnetschools/regional/rca/index.htm
Grade Level: 9-12 Enrollment: 170

Participating Districts: Bridgeport, Fairfield, Monroe, Stratford, Trumbull and other Fairfield County towns

The Regional Center for the Arts is a performing arts magnet high school serving students in Grades 9-12. RCA's student body reflects the racial, ethnic and socioeconomic diversity of the greater Bridgeport region. Students attend their local public high schools in the morning and attend RCA Monday through Thursday from 1:45 to 4:30 p.m. Elective high school credits, which may be applied toward graduation requirements at the discretion of the sending school district, are earned at the school through the study of dance, theater, musical theater, film/video production, and some creative script writing. Through these departments the courses provide a broad understanding of the history and criticism of the arts through interdisciplinary study. RCA's performing arts training program is designed to prepare students to pursue professional careers and postsecondary studies. The curriculum is professionally oriented, highly structured and academically rigorous. Commitment to serious study is expected of all students.

Full-Day High School

Cooperative Arts and Humanities High School
444 Orange Street, New Haven, CT 06511
Tel. (203) 946-5923 Fax (203) 946-5926
e-mail: coophs@juno.com
http://www.aces.k12.ct.us/programs/arts/coop/index.asp
Grade Level: 9-12 Enrollment: 400

Participating Districts: Ansonia, Branford, Cheshire, Clinton, East Haven, Guilford, Hamden, Madison, Milford, New Haven, North Branford, North Haven, Shelton, Wallingford, West Haven, Wolcott, Regional School District 5

The school's mission is to offer a quality arts-focused curriculum within the context of a comprehensive college preparatory program. The Co-op is Connecticut's only full-time arts and academic high school, offering courses in theatre, dance, music, visual arts and creative writing, along with regular high school academic subjects. Interdisciplinary projects and partnerships with Yale University, Southern Connecticut State University and local arts and community organizations are an integral part of the school's program.

National Sources For Further Information

Magnet Schools of America
P.O. Box 8152
The Woodlands, TX 77387
(800) 462-5526
e-mail: director@magnet.edu

International NETWORK of Performing and Visual Arts Schools
5505 Connecticut Ave., NW #280
Washington, DC 20015
Phone: (202) 966-2216
Fax: (202) 966-2283
http://artsschoolsnetwork.org/

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
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I. DOCUMENT IDENTIFICATION:

Title: The Arts. A Guide to K-12 Program Development in the Arts

Author(s): Scott C. Shuler and Jill Henderson

Corporate Source: Connecticut State Department of Education

Publication Date: 2002

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EFF-088 (Rev. 2/2001)